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Scalchi	Josef Rheinberger	Mendelssohn	Moritz Moszkowski
Gonzalo Nuñez	Max Bendix	Hans von Bülow	Anna Louise Tanner
Marie Rose	Helene von Doenhoff	Clara Schumann	Piloteo Greco
Alfred Grünfeld	Adolf Jensen	Joachim	Wilhelm Junck
Etelka Gerster	Hans Richter	Ravogli Sisters	Carl Fautler
Nordica	Margaret Reid	Franz List	Michael Banner
Josephine Yorke	Emil Fischer	Christine Dessert	Dr. S. N. Penfield
W. C. Carl	Merrill Hopkinson, M.D.	Dora Hennings	F. W. Riesberg
Emma Thursby	E. S. Bonelli	Ernst Catenhusen	Emil Mahr
Teresa Carreno	Padewski	August Hofmann	Otto Suto
Kellogg, Clara L.	Steinhagen	Emma Cole	Carl Fautler
Minnie Hauk	Arrigo Boito	Emil Sauer	Belle Cole
Materna	Paul von Jankó	Jessie Bartlett Davis	G. W. Hunt
Albani	Carl Schroeder	D. Burmeister-Petersen	Georges Bizet
Emily Winant	John Lund	Willis Nowell	John A. Brockhoven
Lena Little	Edmund C. Stanton	Edgar H. Sherwood	John A. Brockhoven
Mario-Celli	Henrich Gudchus	Grant Brower	Edgar H. Sherwood
Valencia Franck	Charlotte Huha	F. H. Torrington	Carrie Hun-King
James T. Whelan	Wm. H. Rieger	Pauline L'Allemand	Verdi
Eduard Strauss	Rosa Linde	Hummel Monument	
Eleanor W. Everest	Henry E. Abbey	Berlioz Monument	
Jenny Broch	Maurice Grau	Haydn Monument	
Marie Louise Dotti	Esquie Dutton	Johann Svendsen	
Marie Jahn	Marion S. Weed	Johanna Bach	
Furach-Madi	Teresina Tua	Anton Dvorak	
John Marquardt	Lucca	Saint-Saëns	
Zélie de Lussan	Ivan E. Morawski	Pablo de Sarasate	
Bianche Roosevelt	Leopold Winkler	Jules Jordan	
Antonio Mielke	Antonino Donita	Albert R. Parsons	
Anna Bulkeley-Hills	Carl Reinecke	Mr. & Mrs. G. Henschel	
Charles M. Schmitts	Heinrich Vogel	Bertha Pierson	
Friedrich von Flotow.	Johann Sebastian Bach	Carlos Sobrino	
Franz Lachner.	Peter Tschalkowsky	George M. Nowell	
Louis Lombard.	Jules Perotti	William Mason	
Edmund C. Stanton	Adolph M. Foerster	F. X. Arens	
Heinrich Grünfeld	J. H. Hahn	Anna Lankow	
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NEW YORK, WEDNESDAY, SEPTEMBER 7, 1892.

NOT very long ago we reviewed Julie Rosewald's suggestive little brochure called "How Shall I Practice: Practical Suggestions to Students of Vocal Music." The book has now entered a second edition and its success is not unwarranted, for its advice is based on common sense and the observation of a very practical teacher of much experience. It is published by the Bancroft Company, San Francisco.

NOT long ago THE MUSICAL COURIER published an article relative to the imperfect tonal balance of the modern orchestra. The London "Musical News" recently contained the following answer to the writer:

Mr. H. H. Statham complains that in these days, owing to the increase of the string department of the orchestra, the original balance of tone to be found in the works of the great masters has been displaced, and the brass and woodwind instruments have been so pushed into the background that their parts are frequently unheard, and the delicate effects intended to be produced on them are to a considerable extent obliterated. There is only a partial truth in this complaint. When the orchestra en masse is playing forte no doubt the woodwind, numbering so few instruments, becomes obscured and is lost in the harmonic mass.

Exceptions to this rule are the piccolo and the brass wind; these instruments penetrate through everything, and of the brass we usually hear too much rather than too little. The accents of the flute, oboe, clarinet, and bassoon are not so easily detected, and no doubt much that they play is swallowed up. In theory Mr. Statham's contention that we have greatly increased the string force from the balance laid down by Mozart and Beethoven, without a corresponding increase on the part of the woodwind, is no doubt right; but it should be pointed out that music itself and the mode of playing have also altered since these composers wrote. If we examine their forte passages, it will be found that in the vast majority of instances the woodwind is only doubling or filling up, *i. e.*, sustaining the notes of the chords on which the string passages are built.

Of course, it must not be contended that these are of no moment or of little use; undoubtedly they unite all together, increasing the richness and sonority of the music. But it would be idle to maintain that the great masters in these cases have invariably written independent passages for the wind which ought to stand out above the string fabric. This is rarely the case, and when it does occur it is the duty of the conductor to tone down his strings and let such passages be distinctly heard. A notable feature of modern orchestration is the frequent allotting of phrases to the several complete families or departments of the orchestra.

Wagner, and Berlioz before him, frequently do this, and with admirable effects of contrast. But the great difference between orchestras of to-day and of Beethoven's time lies in the more perfect and controlled execution over all the members of which it is composed. It is the fault of the conductor if he allows any important part of his score to be obscured. We shall all admit that our large orchestras would be better balanced if our woodwind was doubled; but it is not imperative, and the extra players would entail a very considerable expense to the concert givers.

As matters go nowadays we may consider ourselves lucky if we get the ordinary orchestra, much less an orchestra with reinforced wood choir.

THE DVORAK CONCERT.

DR ANTONIN DVORAK leaves for this country on the Saale September 17, and will appear for the first time before an American audience October 21, at the New Music Hall. The fire at the Metropolitan Opera House necessitated this change, for in that building the initial concert was to have taken place October 12. Dr. Dvorak will conduct a specially composed "Te Deum" for chorus and orchestra, chorus rehearsals of which are now being vigorously conducted by Richard Henry Warren. The concert will be devoted largely to Dvorak's compositions, and will be under the auspices of the National Conservatory of America.

IT'S AN ILL WIND.

THE partial burning of the Metropolitan Opera House and the consequent interruption of the operatic season will of necessity prove beneficial to many musical enterprises whose activity has hitherto been interrupted in midwinter. Concerts galore will flourish and the piano reciter will be abundantly heard. Mr. Hammerstein declares positively that he will give a season of grand opera in English and in good style. Possibly other operatic organizations will spring into existence, so that even if New York is deprived of Italian and French opera it will have a musical season of great activity. Now is a chance for Mr. Hinrichs and his excellent organization at Philadelphia. Let him give us some of his Mascagni performances here.

The European artists engaged by Messrs. Abbey, Schoeffel & Grau have now encountered two dreaded contingencies of their contracts, pestilence and fire. "Yet it is an ill wind that blows no one good," and some singers and instrumentalists you meet do not really seem to be as sorry as they should be about the calamity at the Metropolitan Opera House.

Where are our public spirited German citizens and American lovers of Wagner? Now is the time for them to organize a season of German opera with Anton Seidl as musical director. Echo sadly answers "Where?"

A CURIOUS PROVISIO.

THE Orpheus Club, of Philadelphia, Mr. Michael H. Cross conductor, is out with the announcement "Second Annual Prize Competition," part of which reads as follows:

The Orpheus Club offers for the year 1893 the following prizes for original composition for male voices, *viz.*:

A prize of \$300 for the best composition with piano accompaniment, set to words legendary, romantic or heroic in character, and requiring about fifteen minutes for performance.

A prize of \$100 for the best composition with piano accompaniment, set to words legendary, romantic or heroic in character, and requiring not more than ten minutes for performance.

A prize of \$50 for the best love, dance, drinking or folk song in light vein, to be sung without accompaniment, and requiring from three to five minutes for performance.

The above offer is made subject to the following conditions:

1. The compositions must be written to English words, which shall be secular, and while the character of the music is of the first consideration, the words will be open to criticism, and must not be deficient in literary merit or offend the requirements of good taste. If solos are introduced, they must be incidental merely.

2. The compositions must be written for a male chorus of forty, and those offered in competition for the \$50 prize, and to be sung without accompaniment, must have a piano accompaniment to facilitate examination.

The second proviso is a curious one when you consider that Theodore Thomas and Frank Van der Stucken have consented to act with Mr. Cross as judges of the competition. Mr. Cross must be too good a musician to need a "piano accompaniment to facilitate examination." Does the Orpheus Club suppose that Messrs. Thomas and Van der Stucken cannot read score! For whom, then, is this piano accompaniment?

DEDICATION MUSIC.

THE dedicatory exercises of the Columbian Exposition at Chicago will begin October 19.

Friday, October 21, the national salute at sunrise will inaugurate the ceremonies on Dedication Day. The President of the United States, his cabinet, members of the Supreme Court, members of the Senate and the House of Representatives, distinguished foreign guests and Governors of the different States and Territories, with their official staffs, will be escorted by a guard of honor composed of troops of the United States Army and detachments from the various State National Guards, to the Manufactures and Liberal Arts Building, in which the dedicatory exercises will

be held. At 1 o'clock in the afternoon in this building the following dedicatory program will be carried out under the direction of the director general:

"Columbian March," written for the occasion by Prof. John K. Paine.

Prayer by Bishop Charles H. Fowler, D. D., L. L. D., of California. Dedicatory ode. Words by Miss Harriet Monroe, of Chicago; music by George W. Chadwick, of Boston.

Presentation of the master artists of the exposition and their completed work by the chief of construction.

Report of the director general to the World's Columbian Commission. Presentation of the buildings for dedication, by the president of the World's Columbian Exposition to the president of the World's Columbian Commission.

Chorus, "The heavens are telling," from Haydn's "Creation." Presentation of the buildings for dedication by the president of the World's Columbian Commission to the President of the United States.

Chorus, "In Praise of God," Beethoven. Dedication of the buildings by the President of the United States. Hallelujah Chorus from "The Messiah," Handel.

Dedicatory oration, the Hon. Wm. C. P. Breckinridge, Kentucky. "The Star Spangled Banner" and "Hail, Columbia," with full chorus and orchestra accompaniment.

Columbian oration, Chauncey M. Depew, New York.

National salute.

At the close of this program a special electric and pyrotechnic display will be given, with a repetition of "The Procession of Centuries."

Despite the cholera scare it looks as if Chicago meant business.

THE WORCESTER FESTIVAL.

THE Worcester festival, to occur on September 26, 27, 28, 29 and 30, is already in preparation. The chorus is in rehearsal and the following singers have been engaged. Sopranos—Marie Tavery, Corinne Moore-Lawson, Priscilla White and Emma Juch. Contraltos—Belle Cole and Henriette Whiting. Tenors—Italo Campanini, Willis E. Bacheller and William H. Rieger. Baritones—Max Heinrich, Carl Dufft and Antonio Galassi. Basses—Myron W. Whitney and Arthur Beresford. Instrumental soloists—Xaver Scharwenka, piano; Franz Kneisel, violin; Alwin Schroeder, violoncello; Frank Taft, organist; Heinrich Shuecker, harp. Among the works to be produced are:

"Messiah".....Händel
"Hymn of Praise".....Mendelssohn
"Paradise Lost".....Rubinstein
Third motet.....Mozart
"Erl King's Daughter".....Gade
"Cavalleria Rusticana".....Mascagni
"Miaswintha".....Scharwenka
Symphony (Hymn of Praise).....Mendelssohn
Symphony No. 5.....Beethoven
Symphony in E flat.....Mozart
Symphonic poem.....Saint-Saëns
"Magic Flute," overture.....Mozart
"Phedre," overture.....Massenet
"Prometheus".....Goldmark
"Oberon".....Weber
Ballet music, "Orpheus".....Gluck
Polonaise in E major.....List
"Carneval in Paris".....Svendsen
Masonic funeral music.....Mozart
Marche symphonique, for organ and orchestra.....Taft
Concerto in B flat minor, piano.....Scharwenka

This program certainly shows a determination on the part of the directors not to be called old fogies. It is surely modern enough.

THE OPERATIC SITUATION.

ALTHOUGH the directors' meeting does not take place until to-morrow and the stockholders' meeting Friday it is reasonably safe to assume that the chances for grand opera at the Metropolitan Opera House before February or March, 1893, are very slim ones. It is more than doubtful if opera can even be given then. The outlook at present is very gloomy.

James A. Roosevelt, chairman of the board of directors, is authority for this positive statement. Since the partial destruction of the opera house last Saturday it has been asserted by Mr. Schoeffel, of Abbey, Schoeffel & Grau, that the opera season of 1892-3 would not be interrupted by the fire, and that it would be possible to repair the great operatic hall within the prescribed time of ninety days.

Mr. Roosevelt denies this.

"I think," said Mr. Roosevelt, "that the contract with Messrs. Abbey, Schoeffel & Grau is abrogated by the fire. I don't believe the repairs can be made within six months. At all events, there will certainly be no opera in the Metropolitan Opera House this season. There will be a meeting of the directors on Thursday of next week and the stockholders will meet on the following day. At these meetings it will be determined whether the money necessary to restore the opera house will be subscribed or whether the company will be reorganized. To restore the

building will cost the stockholders about \$10,000 each. Ten of these have not paid their assessments and only sixty are left to subscribe.

"I paid \$18,000 for my box, and with the assessment of \$3,000 a year my opera has cost me about \$80,000."

Nor is Mr. Roosevelt the only director disgruntled on the subject.

Otto Eidlitz, of Marc Eidlitz & Son, Andrew J. Post and William N. McCord, as experts, have already begun an examination of the Metropolitan Opera House to ascertain the cost of rebuilding. They will submit their report to President James A. Roosevelt in time for next week's meeting of the board of directors. It was said that the experts have been directed to report also upon the feasibility of converting the opera house into a hotel.

When Mr. Roosevelt was asked regarding the truth of the story that an apartment house, or a hotel, or something was to be built over the ruins of the opera house, he said:

"It is utterly impossible for any person to say positively what will be done until after the stockholders meet next Friday. Nothing definite will be known after the meeting of the directors on Thursday, because any matter agreed upon by them will be submitted for approval to the stockholders. It is probable that the company will be reorganized, and in case this happens it is not likely that anything will be done for several months."

It may be that some stockholder or officer of the company is anxious to get rid of the opera house because it has not resulted in profit, but Mr. Roosevelt believes, and Adrian Iselin, the chairman of the executive committee, also believes that the opera house will be rebuilt and be maintained as a home for grand opera.

At the meeting of the directors held Tuesday of last week it was agreed that President Roosevelt should do all the talking to the public. He expressed himself as willing to tell everything he knew about the intentions of the directors.

The ashes of the burned opera house are still so hot that it has been impossible to do any searching in them. Workmen are still busy tearing away the top of the Seventh avenue wall, which seems to be unsafe.

Mr. Roosevelt was asked how much it would cost to restore the building, and he answered, "\$500,000." In reply to other questions he said: "The directors will have to find the money in case they decide to rebuild. It will not be necessary to have \$500,000 in cash; \$300,000 will answer. There are two mortgages on the building, one for \$600,000 and the other for \$210,000, which is the second mortgage, and which will have to be paid off. This will leave us \$80,000 to go ahead with." Mr. Roosevelt was asked:

"Did not the reorganization idea spring from the fact that the building and its contents were insured for only \$74,000, thereby making it reasonably certain that somebody was neglectful of his duty?"

"The reorganization would have taken place anyway," he replied, "because it is proper that it should. The rebuilding of the opera house, if this is done, would make a reorganization necessary."

Mr. Roosevelt said that there are 185 shares of stock issued. The holders of these shares have the privilege of a box and may be assessed as often as the directors consider necessary. These assessments have occurred with frequency that has wearied many of the stockholders, for the opera house has never paid its expenses.

"Is it pretty certain that the opera house will be rebuilt?" asked the reporter.

"Yes, I think that is pretty certain," replied Mr. Roosevelt. "The stockholders will get the money and the building will go up again."

Director Iselin said that he thought the building would be rebuilt, but that it was best to wait until enough money for the purpose was in hand.

At one time in the course of the meeting of the directors there were present several insurance adjusters, J. Cleveland Cady, the architect of the building, and John B. Schoeffel, of the firm of Abbey, Schoeffel & Grau. Mr. Schoeffel said that if the opera house is ready by January 1 next there might be a short season of grand opera. "We could open at the Auditorium, in Chicago," he said, "and by going from there to Boston fill in the time. There is no truth in the

stories that we anticipate opening in Hammerstein's new house or in the Academy of Music."

The "Sun" recently had the following pertinent item about the scenery, and possibly the insurance companies have pondered the same question. Said the "Sun":

It generally happens, when theatres are destroyed by fire, that persons not connected with the house claim to have sustained loss through the burning of scenery which was either stored, loaned or being painted in the house at the time. In the case of the Metropolitan Opera House conflagration the rule holds true. It has been asserted that the Casino management lost much valuable scenery which was being painted by Hoyt. Augustin Daly was an alleged sufferer to the extent of \$10,000 worth of "Tempest" scenery, and Richard Mansfield, "The Planter's Wife" and other stars and companies have been included in the list of losers. As a matter of fact, the only Casino scenes in the Metropolitan were four borders, which were not valuable. Neither Daly nor Mansfield had a particle of scenery in the theatre. Hoyt himself loses nothing, for he was insured for \$3,500, and the actual damage to his canvases was only \$600. Hoyt's valuable library is intact, and all the wardrobe and operatic scenery belonging to the Metropolitan are uninjured. Shortly after the fire Mr. Hoyt was asked by several of the directors what right he had to paint scenery belonging to others in that house. The directors were both surprised and displeased to learn that this was a long standing custom, and it is understood that Mr. Hoyt was plainly informed that his contract was for his exclusive services at the Metropolitan. All the theatres in town with large paint frames are much in demand by managers who desire special scenery. It is suggested by an expert that if the Metropolitan's stage had not been strewn with lumber used by the painters for their extra work the iron curtain might have been lowered in time to prevent the fire reaching the auditorium.

This is a serious question, indeed. The "World" has further to say about the burned scenery:

Mr. Abbey was very much gratified with the lease which he signed with the directors of the Metropolitan Opera House, because, under its terms, he had the full use of the costumes and scenery of thirty odd operas. These effects had been accumulated in the course of seven years of German opera under Mr. Stanton's management, and in making his plans for opera this season Mr. Abbey did not have to take into consideration the cost of either scenery or costumes. All of these valuable effects were destroyed by the fire, and even if the directors decide to rebuild and keep men at work night and day on the opera house, it is still a question whether Mr. Abbey will be able to carry out his contract. Someone will have to pay for the scenery and costumes of the operas produced, and if the cost falls upon the shoulders of the managers it is likely that they will throw up their lease rather than undertake it.

The directors of the Metropolitan Opera House are known to cherish the most cordial sentiments toward Abbey, Schoeffel & Grau, and they will unquestionably make every reasonable concession to these managers. But it is to be borne in mind that the directors have suffered a very severe and protracted drain in their efforts to support the opera house thus far, and they are not particularly anxious to add to their losses.

Every great city must have its opera, and New York will unquestionably fall in line again before long. But the outlook for the managers of the Metropolitan Opera House is not particularly bright as far as this season is concerned.

Calmly considering all the evidence so far collated, it looks as if Italian and French opera at the Metropolitan Opera House was in a bad way, though "Town Topics" asserts that ninety days would be sufficient time to repair losses if a little energy was displayed. But how about the scenery, and worse still how about all the scenery and properties for the Wagner music dramas which were also destroyed?

All the great metropolitan dailies have editorially deplored the loss and have repeatedly urged the directors to rebuild and go on with the operatic season at any cost. New York without an opera house would be indeed be as musically provincial as Boston, and minus the Boston Symphony Orchestra at that.

While the absence of opera will give an immense impetus to symphonic and other concerts, yet the absence of an operatic season cannot be atoned for by any number of miscellaneous concerts or piano recitals.

The New York "Times" sums up the situation very completely as follows:

If this city is deprived of its annual season of opera the loss will be deplorable. The value of the opera as an art educator and as a refiner is not to be estimated briefly. Its cessation would leave a void in the intellectual life of our community not to be filled.

It would be superfluous to speak now of the acknowledged influence of music in refining humanity. But the opera possesses advantages which do not belong to other forms of music. Through its dramatic and pictorial aspects it appeals to those who have little or no fondness for the symphony and the quartet, and so leads them to the consideration of a form of art which they would otherwise ignore. But it goes even further. Librettists have searched the treasure houses of mythology, poetry, folk lore, history and even religion for their material; and there is scarcely one of the great world thoughts, from that of Orpheus in Hades to that of the cleansing blood of Christ, which has not been embodied, or at least indicated, in an operatic story. The "beauty that was Athens" and the glory that was Rome's, the gigantic tragedies of the wonderful Eddas, the epics of Wolfram von Eschenbach and the romance poets, the splendors of mediæval song and story, and even the mystery of the holy supper itself have been chosen to give inspiration to music that was born to live as long as men and women have noble aspirations.

To be brought into contact with these master thoughts of humanity and to have them printed on the heart with the emotional power of great music is an education which no progressive community can afford to lose. To the agitation of the intellectual waters which the opera has wrought in this city in the last ten years must be attributed in a great measure the outpour of books, essays and lectures in which the subjects treated by librettists have been considered. It is for the sake of these potent influences for good that all thinking persons will hope to see the opera house restored by the public spirited gentlemen who originally built it.

The two meetings this week will doubtless decide the much vexed question.

PIANO EXAMINATIONS AT THE NATIONAL CONSERVATORY.

AS was previously announced in these columns the piano examinations of the National Conservatory, 126 and 128 East Seventeenth street, begin next Monday morning, September 12, at 9 o'clock, and continue until Tuesday afternoon, September 13, at 5 o'clock. The piano faculty, with the celebrated piano virtuoso, Rafael Joseffy, at its head, is a strong one, and the examinations will be conducted with the greatest severity and discrimination. An erroneous impression prevails that entrance to any of the classes of the National Conservatory may readily be obtained simply on personal demand. No one without exceptional talent and at the same time unable to pay the small annual fee for tuition will be admitted to a free scholarship. The advantages of the National Conservatory are numerous indeed, for a comprehensive musical education may be gained under the very best masters in the country and at a comparatively trifling cost. Its collateral advantages are many, and students of the voice, piano and all other instruments should take advantage of these forthcoming examinations.

THE KETTLE MAY BOIL OVER.

THE musical kettle is at the boiling point, and all because Mr. Theodore Thomas wants to run the musical end of the World's Columbian Exposition himself. In its issue of July 13 THE MUSICAL COURIER contained the following in an editorial about the music at Chicago next year:

Speaking of Theodore Thomas impels us to ask where do the Symphony, the Seidl and the Boston Symphony orchestras come in? Will they have a hearing? They should, most assuredly, for are they not as distinctly representative of advanced musical culture in this country as the Chicago Symphony Orchestra? These questions are vital ones and are not raised for the purpose of throwing doubts on this truly grand musical enterprise. The directors should examine them carefully. * * *

The New York "Herald" uses this suggestion as a text for a very powerful preaching in its issue of last Sunday. It prints first the report of an interview with Mr. Walter Damrosch in which that gentleman has the following to say about the subject of Mr. Thomas running the music machine on the solo principle.

Said Mr. Damrosch:

It was generally supposed that when Mr. Thomas as a local musician was intrusted with the work of providing representative music and musicians for the Chicago fair he would practically follow the lead of Messrs. Burnham and Root, the architects of the Chicago fair, who when charged with designing the buildings, at once invited the co-operation of a dozen of the most eminent architects of the country, including the leading firms in New York, Boston, Philadelphia and Chicago. The result of this co-operation has been, as we all know, most splendid. The buildings designed by McKim, Mead & White, R. M. Hunt and George B. Post, of New York, do this city the utmost credit, and nothing but praise has been heard on every side as to the behavior of the Chicago architects in the whole matter.

No sooner was it announced that Mr. Thomas had been invited to take charge of the music at the fair than musicians began to speculate as to what conductors in this country would be invited to direct the orchestra or orchestras, what composers of our own would be invited to furnish original music, and what pianists, violinists and singers would be heard. I will say candidly that among those who knew Mr. Thomas best there were some misgivings as to what was to happen, for he has always, ostrich-like, stuck his head into the sand, crying out, "I see no conductors," and he could never understand that this great country of 65,000,000 people has room for fifty conductors instead of one.

All the prominent orchestral and choral organizations should have been invited to take part, individually and collectively. Personal jealousies should not enter into an affair of national importance and significance, and I know that all these organizations would gladly make personal and financial sacrifices for such an occasion. Six months have now passed and so far as I can learn this is the program for music at the fair: The \$180,000 will be devoted by Mr. Thomas to paying Mr. Thomas, with his Chicago orchestra, for giving two concerts a day during the whole time of the fair, one in the afternoon and one in the evening. Whatever is left after this is paid will go to incidental expenses, such as the transportation for the few foreigners who will deign to accept the very curious offer to pay their fares over here and back, as if such men as Gounod, Saint-Saëns, Brahms and Rubinstein were not able to pay their own railroad and steamship fares.

It sounds ungracious to say that this is all we expect Mr. Thomas to do, but if there is anything more comprehensive or liberal coming I see no indication of it, and from what I have heard from others in the musical world I see no indication of anything further. If the musicians of this country will make the protest which ought to be made, there will be a radical change in the program at Chicago within the next six weeks.

The fair has been organized on such broad lines and pervaded by such a liberal Western spirit that the narrowness of its musical policy seems singularly out of keeping with the other departments. I cannot but believe that the authorities in Chicago will realize before it is too late how absurdly small and misleading will be the representation of American music and musicians if nothing more than concerts by the Thomas Orchestra are to be heard there.

Mr. Anton Seidl, the conductor of the Philharmonic Society, was preparing for his concert at the Madison Square Garden last Sunday night when the representative of the New York "Herald" saw him.

"I cannot believe," said he, "that Mr. Thomas will do such a thing as ignore the New York conductors. I will tell you why. This is not a Chicago fair; it is a world's fair, and to my way of thinking New York occupies a very big place in the world. Mr. Thomas' secretary sent me an

invitation to judge of the American compositions to be played at the fair, but I declined it. The work attached to it was too great, and I am a busy man without it.

"Under any circumstances I think that the Philharmonic Society will go to Chicago during the fair and give two or three concerts irrespective of any invitation Mr. Thomas may send."

Other prominent musicians have expressed themselves strongly on the subject, and long ago indorsed the attitude of THE MUSICAL COURIER in this matter.

Some definite action should be taken by the music committee of the World's Columbian Exposition to escape the inevitable obloquy that is certain to follow a narrow, selfish policy.

The New York "Herald" printed Monday Mr. W. L. Tomlins' opinion, which practically begs the question, besides insulting Mr. Damrosch. Here it is:

CHICAGO, Ill., September 4, 1892.—"Jealousy" is what the Chicago musicians said to-day regarding the utterances of Walter Damrosch, printed in this morning's "Herald," in reference to Mr. Theodore Thomas' neglect of Gotham musical directors in connection with the world's fair. Mr. Thomas is not in the city, and there is no one here authorized to speak for him. Prof. W. L. Tomlins, choral master under Mr. Thomas, who is here drilling a chorus of 5,000 voices, is also out of town. An official of the world's fair, however, who is closely connected with the musical department, said to-night, after stipulating that his name should not be used:

"It is the same old fight on Mr. Thomas on the part of the New Yorkers, who are still very sore because he has left them. As for young Mr. Damrosch, his coming forward shows the worst of bad taste. Had Mr. Seidl or Mr. Nikisch said what Damrosch did it would have carried more weight. He is still young, and not possessing one-tenth of the ability of Mr. Thomas. His presuming to criticize the great master is, to say the least, the height of impudence."

"Damrosch has never been particularly successful here, and he does not like the city. Chicago does not miss his absence, because the music-loving people here never thought very highly of his musical abilities. How does he know Mr. Thomas will not seek the co-operation of his musical brethren in New York and invite some of them to assist him at the fair? Mr. Thomas has given his attention to his world's fair duties for months, and the result will be most gratifying. There will be something else at the fair besides concerts by the Thomas Orchestra. The people of New York and elsewhere can depend upon that. The musical department will hold its own in comparison with the other departments."

"Criticism at the present time is based upon a lack of information as to what Mr. Thomas is doing and intends to do. The music-loving people of the community will be offered a great treat when they come here next year. The world's fair directors are satisfied with what Mr. Thomas is doing, and that is all he cares for. Music will be represented here at the fair by many of its great masters, and it will also follow that many of the little devotees will be left out."

THE MUSICAL COURIER has just received the following letter from Camille Saint-Saëns, the great French composer. It is in response to an inquiry about his visit in 1893:

Editeur Musical Courier:

Mon voyage en Amérique en 1893 n'est pas encore certain, mais il est probable. C. SAINT-SAËNS.

St. Germain-en-Laye, 23 août, 1892.

[TRANSLATION.]

My trip to America in 1893 is not certain, but is probable. C. SAINT-SAËNS.

With a man of Saint-Saëns' peculiar temperament the impossible is always to be expected. In all probability Antonin Dvorak will be the great foreign musical lion at the exposition.

THE RACONTEUR.

Of the younger contemporary tone poets it was principally Brahms whom he revered and pursued with that attention that a gardener bestows upon the growth of a rare plant. Had it been his fate to play a part as a tone poet, it is not improbable that Brahms' style and his own would have coincided at many points. A certain faculty for bringing a mood that was apparently outside of the pale of all experience down to the level of the familiar, as is met with in Brahms, may also be found in the few examples of his (Carl Tausig's) studies known to us.—Louis Ehler's "Carl Tausig" in "From the Tone World." English translation by Helen D. Tretbar.

"The Czar and the Chromatic Scale" is the motto of the neo-Russian composer, and though he is the product of an illegitimate union 'twixt Robert Schumann and the Orient, he vainly seeks to hide his paternity in an overwhelming cloud of national color.—"Raconteur," November 11, 1891.

"Franz Liszt, the pianist of genius, whose playing often appears to me as the melodious agony of a spectral world, exercises a charm which borders on the fabulous. By his side all piano players, with the exception of Chopin, the Raphael of the piano, are as nothing. In fact, with the exception of this last named artist alone, all the other piano players whom we hear this year in countless concerts are only piano players—their only merit is the dexterity with which they handle the machine of wood and wire."—HEINRICH HEINE.

AFTER Wagner, Brahms. After Chopin? Bulow once confessed that Brahms cured him of Wagner mania. I must unwillingly confess that Brahms is curing me of Chopinism. Chopin will ever appeal but as a cult, despite his poetical suggestiveness and always happy technical style; Chopin, with many others of the romantic school, has had his say. Some of his music is imperishable—the études and preludes, a polonaise, a ballade, a scherzo, a few of the mazurkas, the fantasia in F minor, one impromptu, may be vouchsafed us by that remorseless critic, Time. To alter Browning—"Brahms is our music maker now." Brahms whose music was at one time as an undecipherable cryptogram! Brahms now appeals to our finest culture. Without the melancholy tenderness of Chopin, he has not altogether escaped the Welt-

schmerz, but his sadness is masculine and he seldom if ever gives way to the hysterical complainings of the feminine Pole. Enfin, Brahms is a man, a dignified, mentally robust man, who feels deeply, who has developed wonderful powers of self control, and who drives the musical nail deeply when he hits it, as he nearly always does.

Could any style be more at variance than Brahms' and Chopin's? Moscheles declared much of Chopin's music unplayable, and it is a commonplace of the day to dismiss Brahms' piano music as un pianistic.

Brahms' affinity to Schumann is marked; perhaps when the latter pronounced such favorable judgment on Brahms' op. 1 he but acknowledged blood relationship.

Brahms tells us different things, however, but as I intend dealing more with externals I will pass by any question of musical content.

To the student of the somewhat florid Liszt, Chopin, Thalberg and Henselt school, the Schumann-Brahms technic must offer few attractions. Possibilities for personal display are rare—I mean display of the "glittering passage" sort. Extensive scale work is seldom found in either composer and old-fashioned ornamentation is conspicuous by its absence. Musically the gain is immense, pianistically there is a loss. No more of those fascinating, long-linked, pearly passages, no more of those delicate, zephyr-like figures—no more sonorous and billowy arpeggio sweeps over the keyboard. In a word, the finger virtuoso's occupation is gone and the virtuoso of the brain has come to stay. Heavy chordal work—arabesques that might have been molded by a Michael Angelo—a cantilena that is polyphonic, not monophonic, ten voices instead of one—all this, is it not eminently modern yet Bachian? Schumann came from Bach, and Schumann is foster father to Brahms; but Bach and Beethoven blood also runs warmly in Johannes' veins.

Under which king will you serve?—for you cannot serve two. Will you embrace the Scarlatti, Emanuel Bach, Mozart, Cramer, Chopin, Liszt school, or will you serve under the standards of Bach, Clementi, Beethoven, Schumann and Brahms?

Better let nature decide for you, and decide she does with such marked preferences that often I have attended piano recitals and have wept silently because the "piano reciter" fondly believed he was versatile and attempted everything from Alkan to Zarembski. What a waste of vital force and what a waste of time!

I have, and value them as a curiosity, a copy of Liszt's études, op. 1. The edition is rare, and the plates must be destroyed. Written when Liszt was fresh from the tutelage of Carl Czerny they show traces of his schooling. They are not difficult for fingers inured to modern methods. When I first bought them I knew not the "Etudes d'exécution transcendente," and when I encountered the latter I exclaimed at Liszt's cleverness. Never prolific in thematic invention the great Hungarian had taken his opus 1 and dressed it up in the most bewildering technical fashion. He gave these studies appropriate names, and even to-day they require a tremendous technic to do them justice. The most remarkable of the set—the one in F minor (No. 10)—Liszt left nameless, and like a mighty peak it rears its head skyward, while about it cluster its more graceful fellows, "Ricordanza," "Feux-Follets," "Harmonies du Soir," "Chasse Neige" and "Paysage."

What a superb contribution to piano etude literature is Liszt's! These twelve incomparable studies, the three very effective "Etudes de Concert," the Paganini studies, the "Walde rauschen," the "Gnomens Reigen," the "Ab- Irato," the graceful "Au Lac de Wallenstadt" and "Au Bord d'une Source," have they not developed the technical resources of the instrument? And to play them one must have fingers of steel, a brain on fire, a heart bubbling with chivalric grace and force. What a comet pianist he was, this Magyar, who swept Europe with fire and sword, who transformed the still small voice of Chopin into a veritable hurricane. (I can't imagine Liszt without Chopin preceding him.) He created no school, left no pupils (he never could have, any more than could Richard Wagner) and left us with but a faint tradition of his style—oh, yes, I had almost forgotten—and he bequeathed us the Liszt pupil.

Without Liszt the piano would lose its most dashing cavalier, and his freedom, fantasy and fire were admirable correctives for the stilted platitudes of the Hummel, Czerny, Mendelssohn school. You can't—as much as you may wish to—ignore Liszt's technic. He got out of the piano an orchestral quality; in fact it is a peculiarity of Liszt's compositions that they sound orchestral upon the piano and pianistic in the orchestra. He advanced by great wing strokes toward perfection and not to include Liszt were to exclude color, sonority, richness of tints and powerful dynamic contrasts.

Liszt has had a great following, but no real successors, but you can see how much he affected modern technic. Tausig felt his influence and even Schumann, whose setting

of the Paganini études is, however, far removed from Liszt's. But Schumann certainly struck out a very original course when he composed his "Etudes symphoniques." Here a Liszt style is a bar to faithful interpretation. Music, music, music is wanted, with strong singing fingers and a wrist of iron—elastic iron. The toccata in C is an admirable example of not only Schumann's but *fin de siècle* technic. Here, as in Brahms' polyphonic fingers, great discrimination of tone in chord passages is required and powers of stretching that tax most hands to their utmost.

Brahms has reared upon this Schumann technic a glorious structure whose foundations (Bach-Schumann) are certainly not builded on sand. You can get a very good notion of the Brahms piano technic by playing the figure he gave Tausig for that great master's "Daily Studies." Look at his wonderful variations—true studies; read the Paganini variations—are they not "heaven storming?" Brains, Brains and Bach. His studies on études are not so entertaining. One is the rondo by Weber in his C major sonata, the so called "mouvement perpétuel." This has Brahms transcribed for the left hand, lifting the bass part into the treble. Anything more dispiriting I cannot imagine. It makes one feel as when the clock strikes nineteen in the ghostly watches of the night.

The etude in sixths on Chopin's beautiful F minor etude in op. 25 is an attempt to dress an exquisite violet with a baggy suit of pepper and salt clothes. It is a *gauche* affair altogether, and I fancy the perpetrator of the trick is ashamed of himself, for, unlike Josef's astounding transcription of Chopin's G flat etude, Brahms' study upon a study is utterly *unklaviermässig*. Constantin Sternberg tells a story about this F minor etude of Brahms-Chopin. When it first appeared Moszkowski was trying it over in the presence of the Scharwenkas and Sternberg. Not content with playing the right hand triplets in double sixths (as Brahms has done) he transposed them to the left hand and went to work rather hesitatingly saying, naturally enough: "Why not do it this way?"

It out Herod Herod and Xaver Scharwenka could stand it no longer, and when Moszkowski stuck for a moment he strode up to the pianist, seized his nose and chin, opened his mouth, gazed in it and then said in a slightly irritated voice: "That is the worst of these machines, they will get out of order sometimes."

Bendel's etude in double sixths is a good study, evidently modeled after Chopin's G sharp minor study. Zarembski has written a finger breaker in B flat minor, and the two Von Schlozer studies are by no means easy studies, but there are technical heights yet to be explored. Charles V. Alkan, the Parisian pianist, has concocted, contrived and manufactured about twenty-seven studies, which are at the topmost technical notch, and are, to confess the truth, unmusical. But they are the extreme outcome of the Liszt technic, and consequently have historical value. Don't play them, for you can't, which remark is both Celtic and convenient. Rubinstein's op. 23—his six études published by Peters—cannot be lightly passed over. The first in F and the well-known staccato etude in C should be studied. He has also written two studies, both in the key of C, one of which is called "Study on False Notes" and sometimes "The Handball." They are all very pianistic.

Strelezki's five concert studies published by Schirmer are very modern and require a cyclopean grip. Nos. 4 and 5 are the most musical. The same composer's etude, "The Wind," is an excellent study in unison. The "Valse Etude" dedicated to Josef is too artificial. I hear that Brahms has a new set of studies in preparation, and that Schytte, the Scandinavian composer, has, in collaboration with Rosenthal (whose technic must now be really fabulous), fashioned a set of studies that will wear off your finger nails if you play them. I suppose that pianists will soon appear in public and perform pedal études (the hands being lifted over the head in a "Please don't shoot, mister, I'm doing my level best" fashion), or sitting down deliberately will decompose in full view of the audience (which will not rush off for the coroner and cologne) and then proceed to play tonal studies one note at a time. So much for this Delsartean, devitalization craze!

About the Russians I have but little to say. Balkireff has composed a monstrosity called "Islamey," and its jangling harmonies and muscle twisting technic have been presented in concerts here by Friedheim and Godowsky. The piano technic of the Russian school is a blend of Schumann and Liszt, and like most "blends" (whether whiskey or politics) is at times disquieting.

Diversified rhythms and abrupt tonal transitions are the distinguishing characteristics of the new Slavic group.

Tausig's daily studies should be on the piano of every aspiring pianist. They contain all that is needed for the most modern technic, and will, I fancy, be modern a century hence, unless the Jankó keyboard banishes them with all such literature into the limbo of études, where, as pale wraiths of the past, they will doubtless indulge in fantastic and ghostly gyrations. Tausig divined all the potentialities of the keyboard, and with his two studies,

op. 1, and the peculiarities of his technic he crowned the edifice of piano music. And after Tausig? Frankly, I see no future for the flat keyboard. Chopin, Liszt, Tausig and Brahms seem to have exhausted its possibilities. The Jankó keyboard alone offers opportunities for the development of musical execution.

As much as I was opposed to it at the outset in certain details, I still foresaw its future, and now in its constantly improving state (for its faults were purely mechanical ones) I am compelled to confess, as conservative as I am, that *HERE* lies the way. What impresses me the most forcibly is the surprising manner in which Bach can be interpreted; such distinctive clearness I never heard on the flat keyboard. Brahms, too, can be solved at last. Liszt and Chopin, as far as their technical sides, are mere commonplace problems for it. Think, if this keyboard were adopted universally, what a vast sweep it would make of useless études. Only those of musical value could endure, and a new technic with orchestral and polyphonic possibilities would be born. I shan't anticipate, however; the future will work out the problem without any predictions of mine.

And now I find I have really been telling you more about études than how to use them, so I will end this dry-as-dust talk, and epitomize piano études as follows: Bach, Cramer, Bach, Clementi, Bach, Chopin, Bach, Henselt, Bach, Liszt, Bach, Brahms, Bach, Tausig, also plenty of Bach; Bach, and again Bach. Another bit of advice is—don't go to Europe to study. Leschetitzki, Barth, Rudorff, Dumb Oscar Thumb Raif, and all the other teachers who are the fad at present in Europe have their equals in this country. Study at home, go abroad to play.

Have we not one of the greatest of living pianists. A great pupil of a great master—Rafael Joseffy—who studied with Carl Tausig? Have we not masters, conservatories, symphony concerts and piano recitals without number? Why go abroad to spend time and money in Europe that can be more profitably used at home? Why endure the privations, the enforced separation from your family; the catalogue of unpleasant accidents which occur when one is in a strange land? The same work can be accomplished at home. Tut, tut, and likewise fudge! This going to Europe to "finish" before you have in reality begun, out upon it all, say I, and I know many of you will say amen!

And now I will cease fluttering my wings and grant you a sadly needed rest. To avoid Cholera and Czerny use Camphor and Chopin, or better still, Bach and Beer. No water. Addio.

The Arion Trip—VII.

VIENNA.

THEY made us make good use of our time at Vienna. Architecturally it is perhaps the most beautiful and certainly one of the most interesting cities in the world. In point of high life, however, it seems to have retrograded somewhat, especially when compared with the progress made in this respect in the last two decades or so by Berlin, not to speak of Paris, which has always been the social centre of Europe. This circumstance is explained most readily by the internecine strife raging most furiously between the Austrian, Hungarian and Czech factions which make up the empire. While formerly the noblemen and patricians of the latter two provinces used to spend their time and income in the Kaiserstadt, and thereby greatly assisted in making fashionable and art life proverbially the liveliest of any European city outside of Paris, these elements are now almost entirely eliminated therefrom, and the Bohemian noblemen and rich people spend their winters in Prague, while the Hungarians devote theirs to Buda-Pesth. The consequence is that the latter two cities have vastly improved, while Vienna with its beautiful buildings and fine art treasures has somewhat gone back.

It is, however, none the less worthy of an extended visit by all Americans who want to see a great and modern city and live for a while among the most hospitable and amiable people among the German speaking nations. In this respect Vienna is truly unique and altogether too much neglected by the usual throng of American tourists.

We started out early on Saturday to view some of the city's buildings and art treasures. Carriages brought everybody by 9 o'clock from the hotels to the Aspern bridge, whence we were driven to the Stubenring, saw the museum of trades, the city park, the beautiful Schubert monument by Kundmann, the Beethoven monument by Zumbusch, the Schwabenberg monument by Hähnel, the building of the Musikverein, the Elizabeth bridge, the Opernring, the Schiller monument by Schilling, the busts of Grün and Linau, the Academy of Fine Arts, the Burgtheater, the two museums devised by Baron Hasenauer, and which alone would take up more than half a year's time if you wanted to view their art treasures with any degree of satisfaction to yourself, and by 12 o'clock landed at the City Hall, which interesting and architecturally most artistic building, devised by Baron Schmidt, was also viewed.

After the inspection of the City Hall had been completed

we were received by the first burgomaster of Vienna, Dr. John Prix, one of the most cultured and refined gentlemen whose acquaintance I ever had the good fortune to make. While he was receiving the gentlemen members of the Arion his amiable wife was devoting her attention to the ladies of the party, and after the exchange of the usual courtesies we were led to the magnificent banquet hall with adjoining balconies, where a most exquisite luncheon offered by the city of Vienna was served. It is only necessary for me to reproduce below the menu of the occasion and to say that viands and wines alike were of the most recherché the market affords to give you an idea of the culinary enjoyment in store for us. Well, here goes:

BUFFET DU 16 JUILLET 1892.
Consommé à l'anglaise Gros homards en belle vue
Langoustes à la russe
Saumon du rhin garni de hâtelets
Dinde de saumon à la remoulade
Fogos garni à la royale
Poissons et caviar à la suédoise
Pâté de foie gras renversé sur socle
Pâté de Strasbourg en croustade
Galantine de volaille à la périgéenne
Langue à l'écarlate découpée
Composition de viandes décorée
Jambon rubané en gelée
Filet de bœuf à la charreuse
Selle de chevreuil à la Cumberland
Poulardes piquées Canetons aux olives
Salade à la française Compote à la viennoise
Pâtisseries choisies
Petits fours et bonbons Fruits en corbeilles
Fromages
Bière de Dreher
Gumpoldskirchner Cabinet 1883
Somlauer Auslese 1886
Vöslauer wie Bordeaux.
JOS. BENEDICTER & HEFFE.
Restaurant zum "Riedhof."

After everybody had done ample justice to the eatables and drinkables, of which the latter were all of Austrian vintage, President Katzenmayer said a few well chosen words of thanks for so much hospitality, the Arion sang their motto, to the evident delight of the Viennese connoisseurs present, and then all hands repaired downstairs, where the ever ready camera took a picture of the entire party grouped on the City Hall steps, while the assembled aldermen, who had remained upstairs, shouted "Hoch Amerika!" at the top of their lungs from the balconies above.

Opposite the City Hall is situated the new Burg Theater, the theatre which for German speaking people represents the same artistic pinnacle that the Théâtre Français does for the French. The building, which is of only recent date and which was constructed after the old Burg Theater had been demolished by fire, is outside and inside perhaps the most beautiful theatre in existence to-day. The art decorations, paintings and sculpture works are simply beyond description and altogether the interior is as gorgeous as it is tasteful.

The Imperial theatres being closed just now on account of the usual summer vacation, it was a special favor that we were allowed to view the otherwise closed theatre and to be shown the workings of the complex stage mechanism, which is of the most complete and improved kind that modern times have invented.

The rest of the afternoon was devoted by many to inspecting the innumerable other architectural beauties of the city, but as Vienna offered little that was new to me I wended my way to the great International Music and Theatre Exhibition in the Prater. I was so overwhelmed with the highly interesting nature of this first exhibition of its kind that I was drawn to spend in it all the little spare time I could find during our five days' sojourn in Vienna, and I intend to devote to a description of what I saw a few extra chapters after I shall have finished with this "Arion Trip," the subject being too vast and too important to try to exhaust it in these hasty traveling sketches.

In the evening there was an extra performance at the Exhibition Theatre of the new ballet by Beyer, "Die Donauinsel," to which the Arion had special invitations and the finest seats in this pretty house, which has been built in very short time and for only the space of time that the exhibition lasts. It is too bad that it is to be torn down again, as the theatre is of fine acoustic properties, well built, spacious and agreeably ventilated.

"Die Donauinsel" is a charming ballet, the music of which is all taken from the thousand and one waltzes of Johann Strauss, and is so skillfully and musically treated by its compiler (the word composer would hardly be admissible) that it often becomes an improvement even upon the pretty original. The thing is also well given with fine scenic effects, and if reproduced in New York should draw as well as did the "Puppenfee," which is by the same author.

The next day being Sunday I went to the Votiv Church, at which, in honor of the composer present, Mr. Frank G. Dessert's "Missa Solemnis" was performed at high mass under our genial friend's own direction. This was quite a distinction, and I understand that everybody was so pleased with the work that it is again to be heard at this church in the fall, when the orchestra of the court opera, now on vacation, will assist in the performance.

Toward noon there was a rehearsal for the evening's first

concert at Vienna, and in the afternoon, while the others, on pleasure bent only, were enjoying an excursion to Schönbrunn and took their coffee in Lainz, I went to pay a few calls, but was sorry not to find the principal and most distinguished musicians of Vienna at home, they all having left for the country. Neither Brahms nor Bruckner nor Goldmark was in the city. Hans Richter was, of course, in Bayreuth. Mr. Wilhelm Gericke was on his wedding trip.

Prof. Dr. Edward Hanslick is also out of town, but the loss I sustained in not finding him at home was amply made up by the new acquaintances I had the pleasure to make. Such men as Dr. Fuchs, of the "Neue Freie Presse;" Julius Konried, of the "Neue Wiener Tageblatt;" Dr. Rob. Hirschfeld, of the "Presse," and Mr. Lichtenthal, of the same journal, are colleagues who in amiability, genuineness of spirit and nobility of character surpass most of the brethren of the quill I have ever met, and their quickly won friendship will remain one of my most pleasant remembrances of the Arion trip.

The concert in the evening found the big wooden hall, situated in the exhibition park, so crowded that admission had to be refused and the box office closed before the time of the beginning. Among the audience was the governor of the city, Count Kleimannsegg, with his wife; Amalia Materna and Marianne Brand, both of whom seemed hardly changed in appearance since they were last heard in New York some years ago.

In point of enthusiasm I never saw an audience in all my experience, not even a Paderewski audience, more appreciative or more genuinely stirred. They used every opportunity for an ovation. A tornado of applause when the singers appeared, a furor of handclapping when the handsome American banner of the Arion was unfurled, and every number of the program was received with a genuine enthusiasm, which kept on increasing as the evening proceeded and which finally wound up with handkerchief waving, hat throwing and acclamation so hearty and so outspoken that the Vienna reception of their efforts must have been to the members of the Arion the most gratifying of all the many tokens of esteem and appreciation they earned on this unique and hitherto unparalleled triumphal trip.

It must be confessed, moreover, that they deserved these ovations. Every man of the sixty-four knew that in Vienna they had a rival worthy of their mettle in the celebrated Viennese Männergesangsverein, and everybody was bound to do his level best or die. The consequence was a number of choral performances which the members of the Vienna singing society generously declared "could not be equalled, let alone surpassed."

Dr. Rob. Hirschfeld sums up in "Die Presse" as follows: "The singing is simply masterly. That the Arion in the far off land cultivates the German song would be an immeasurable merit in itself. But the German song found also in the Arion not only the safest, but also the most beautiful and imaginably best home, equipped with all artistic advantages that any first-class singing society can boast of. Only half of the active members, about sixty, have taken part in this tournée. The power and sonority, the firm holding of the voices and the pitch also in difficult changes of key, exemplary pronunciation and phrasing, the tender amalgamation of the equally beautiful different denominations of voices, the gradual shading down to the finest dynamic nuance, the technical surety and precision in even the most ardent battle of syllables—all these qualities are bound together energetically by true art enthusiasm. The merits of that excellent conductor Frank Van der Stucken support and lift up the virtues of the singing of the society, to which especially the young, fresh, well cultivated tenor voices add a most enjoyable vocal brilliancy."

The performances of the Arion were introduced by the "Egmont" overture of Beethoven, which the orchestra of the exhibition played under Van der Stucken with precision and verve. The first offering of the chorus was Franz Schubert's noble and broad XXIII. Psalm, which is also one of the *chevaux de bataille* of the Vienna Männergesangsverein.

After the singing of Kremser's "Old Netherland Song" there arose a storm of applause and the Arion members joined in with hearty calls for Kremser, who had to appear on the stage and was received with no end of applause. The song had to be repeated and a like fate befell the charming and effective "Hüte Dich," by Girschner.

After this latter the concert proceedings were interrupted by a number of ovations, consisting in the first place in the presentation of a beautiful wreath sent by Materna. Then Ritter von Olschbaur, president of the Männergesangsverein, and a committee of three, consisting of Messrs. Hofmann, Frank and Kremser, tendered to the Arion one of the only three existing Schubert medals which the society had had struck on the occasion of the unveiling of the Schubert monument. Olschbaur in an excellent and most hearty speech told the members that it was the greatest honor they could bestow upon the Arion, and that no king or emperor had an equal one to confer.

Katzenmayer in a touching speech of thanks wound up with a "Hoch" for the Emperor and Vienna, which was responded to with a will.

After the Männergesangverein came the Schubertbund with an immense laurel wreath and a fine speech by Secretary Fetzmann, to which again Katzenmayer replied most happily. Gutmann, of the exhibition commission, tendered another wreath and yet another one was brought on the stage by Director Hoeft in the name and as representative of the Princess von Metternich. Our president received it with the words: "Will you kindly tell the princess in our behalf that we beg to thank her first of all for the great honor and distinction which was shown to the Arion by the invitation to participate in this exposition, and to add to it the assurance that we German Americans have every reason to regard our sojourn in the Kaiserstadt on the Danube as the most brilliant portion of our trip."

"Like all the world we pay to Her Highness the tribute of unreserved admiration for her unselfish activity and the unflagging zeal by which this brilliant, incomparable art exposition was brought into being."

"Like representatives of art in every quarter of the globe we see in the most gracious princess, the originator and protector of our international enterprise, which is calculated to exercise a wholesome influence not only on the art which is in its whole essence cosmopolitan, but in the social and other relations of nations, which will draw the nations closer together, and make them more accessible to the ennobling idea of universal brotherhood."

"Slight as may be the claim that German-Americans can put forward of having contributed to the success of this exposition, all the greater and more sincere is our appreciation of the distinction which was conferred upon us by being requested to take part therein."

"The days that we have passed in the Kaiserstadt will remain forever forgotten, and what we have seen and heard here, especially the kindness and goodness that we have experienced, the heartiness of our welcome in every quarter, the hospitality which has been tendered us at every turn, all will compel us to look back with gratitude upon the first visit of German-American singers to the beloved and never to be forgotten land from which they sprang."

"Permit me, in the name of the Arion, to thank Her Highness from our heart of hearts."

A lady present then flung upon the concert platform still another wreath on behalf of the ladies of Vienna, to which ovation Mr. Katzenmayer promptly replied with the unanswerable exclamation: "What would Vienna be without the Viennese ladies?"

I must not forget to mention that the soloists likewise came in for their well earned share of applause. Rummel played the Liszt E flat concerto most brilliantly and was four times recalled, while Miss Powell created a perfect furor with the Bruch G minor concerto, the Chopin nocturne in E flat and the Sauret "Farfalla." She was overwhelmed with applause and had to submit to an encore, for which she chose that grand old musical thought the Bach air on the G string. All the Vienna papers are unanimous in declaring her the greatest living lady violinist.

After the concert a magnificent spectacle was offered in the burning of fireworks, in which the American flag played a great part, but which was slightly dimmed by intermittent, though not drenching, rain showers.

O. F.

Miss Fay Expostulates.

NEWPORT, August 20.

MR. W. S. B. MATTHEWS, in the August number of "Music," in speaking of Miss Gaul's playing at the M. T. N. A. meeting in Cleveland, gives us the following: "I have elsewhere mentioned the charming playing of Miss Celia Gaul, whose beautiful tone particularly interested me. The best of it was that she gained her triumphs in compositions not generally regarded as offering an artist an opportunity. Beethoven's thirty-two variations on the Diabelli waltz (!) are always interesting to the musical hearer, but the variations are rather out of fashion nowadays, and it is only a few artists who care to bring them forward."

Miss Gaul's Christian name is Cecilia, not Celia, and she played for her first number Beethoven's thirty-two variations in C minor, a magnificent and oft played concert composition. From the Matthews article one is tempted to ask if it were possible that he indulges still in his old trick of criticising concerts he has not heard. It is difficult to believe that the distinguished editor of "Music" could mistake the well-known C minor variations with their grand and possible theme for those on the Diabelli waltz. As far as Miss Gaul's playing is concerned, I can vouch for the correctness of his judgment, having been at the concert myself. It was most artistic, finished and musical, and her "tone" would certainly have interested Mr. Matthews had he heard it, although she did not play the Diabelli waltz.

AMY FAY.

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Organ Loft Whisperings.

OUR ORGANS.

"MASSACHUSETTS, December 8, 1897.

"TO the lovers of harmony in churches:

Dr. Flagg, a surgeon-dentist, intending to embark for Europe in the ship Hancock, if a sufficient number of purchasers offer, intends to contract in Europe for a number of Organs calculated to play all tunes usually sung in places of worship, with interludes to each psalm, without the assistance of an organist. Their prices will be various, supposed from \$60 to \$200. No money to be paid until the instruments are delivered. Small commission."

From which it may be seen that the musical Yankee early learned to combine "dollars" with "notes," and to unite the "pleasures" of musical advancement with the disagreeable "duties" of molar extraction.

"How much did it cost? How many pipes has it? How many draw stops? What is the size of the case?"

The organist himself is not more frequently unwisely judged than is the organ. In both the sign is taken for the thing signified, visible and aggressive qualities are accepted as tests, and the spirit wholly lost sight of in the mention of grandiloquent environment.

The response of this kind of instruments to its particular demands of place and character, its artistic relation to the requirements of the composer, its power as a translator of musical thought, its speaking power, its stirring qualities, its proper adjustment to the size of the chamber in which it stands, its answer to the acoustic limitations of that chamber—these subtle conceptions, the real test bases of instrumental perfection—how seldom are they thought upon? How few realize the wealth of material in which each department must be absolutely complete in order to make a symmetrical result, and how small a flaw will produce some one of the varieties of distressing or unimpressive characteristics with which lovers of the instrument are familiar.

Size and cost are indeed superficial estimates of organ excellence.

Many imagine, too, that the office of stops and pipes is to produce loudness, whereas their real purpose is to produce a wealth of tone color, with which the artist may weave out or paint his conceptions. No one out of an organ workshop can realize what the "voicing" of even a very small organ costs its builder. Besides this there are the mechanism, connections and facilities for control to be arranged to such nicety that the most indifferent listener must say, "That's nothing; that's as it should be, of course," while the connoisseur bows his head saying, "How like the creation of a human soul!"

By faulty relations with each other individual stops of great beauty may be made simply hideous. No human organism is more capable of disarrangement of intrinsically beautiful qualities than is the church organ.

Latter day inventions and improvements have chiefly to do with mechanism. Experiments have about ceased in the line of creating new qualities of stops, the traditional and conventional ones being adhered to. Effort is directed to making these as perfect as possible of their kind and producing new combinations.

There is no more visible demonstration of the advance from material to spiritual development in human life than in organ building. The aim of modern science seems to be to place a man as close to inspiration, as free from mechanical thought and muscular exertion as possible. All the newest patents have been in the line of reduction in parts of mechanism, thus reducing manual effort and the opportunities for mistake, confusion or complication.

Organ action is made so light that almost a piano touch is secured in the best makes. By pressing a little knob, as easy as the touching of a vest button, a man can cause fifteen or twenty stops to change position. By pressing the same knob in the same way the same set of stops may be made to move in a totally different way—some that before went in coming out, and vice versa; while others move as they did before, or even remain immovable. Pistons and combination pedals can be adjusted in an instant, either to draw on or throw off any stop or number of stops. By a peculiar placing of these pistons a selected combination may be "set" so that when it is afterward pressed that combination will be drawn, every stop not desired being thrown in at the same time. Moreover, as often as this piston is pressed so often will that particular combination be drawn till another combination is "set" on the piston, which the organist can do while playing as easily as he could brush a fly from his nose.

Then these pistons are but the guides for pneumatic power, requiring no muscular exertion whatever, and the changes are so distinctly registered in full sight that by a glance the player can tell exactly the tonal condition of the organ. A single lever will draw every stop in the organ at once, another will draw them or throw them off, one by one, as the organist may desire. Swell boxes are arranged to act separately or in combination. A peculiar effect may be produced by opening one while closing the other, or a day of judgment effect may be secured by opening all at

once. Wind is furnished by different pressures, and regulating appliances are so profusely introduced that the utmost steadiness can be secured. Air compressors are drawn by electric motors, wound dynamos generate currents and storage batteries are provided for this use. The new systems of combinations also are marvelous, adding great power to man's ability to be artistic.

To the uninitiated these things savor of the sorcerer's and magician's, not the carpenter's and electrician's, work. What would have been thought of the prophecy of them in the days, not 200 years ago, when men fought over the introduction of "the ungodly tuning fork" into the organ loft, and when in the advanced and perdition seeking congregations the hand organ was turned to grind out the woes of the lost; or later, when the setting up of an organ drew such a crowd of spectators from all about that it was necessary to appoint a committee to keep the people from interfering with the work; or, when the "key organ" with fourteen stops and two banks of keys costing \$2,000 and a year's time in the setting up, was described as "having a second set of keys designed to play the swell down to fiddle G." (One feature of this ancient day is now neglected, however, no doubt to the grief of many, namely "the passing around of rum and punch to the workmen in order to aid them in their most curious and wonderful workmanship.")

The great organ in the Auditorium Building in Chicago contains perhaps the greatest number of the latest marvels in the "art" of organ building. It is next to the largest in the world, and save the faculty of voluntary action and composition nothing is lacking to make of the musical monster a monster genius of music. Happy were it for musical genius were it always so equipped mechanically.

Electricity, as related to modern organ manipulation, will be considered in my next letter. Then many interesting details as to workshops, workmen, materials used and their preparation, the peculiarities of organ building as related to location and climate, some interesting organs in the city and the extent of exportation from this country, not yet 400 years old, the treatment of organs in our churches (tuning, temperature, &c.), and hints from the organ loft to church architects. FANNIE EDGAR THOMAS.

Ocean Concert Funds.

FOR many years the question of the distribution of the proceeds of the concerts given on board the ocean steamers has been one of much criticism. Heretofore the bulk of the money has been donated to foreign institutions.

Recently such lines as the Inman, White Star and Cunard adopted the rule that all money raised on shipboard should be divided between institutions in both countries. There is one company that still insists that all the money in such cases shall go to a foreign country. That line is the Compagnie Générale Transatlantique.

On a recent voyage from Havre to this city, when the customary concert on the steamer La Bretagne was announced, Counsellor Edward Lauterbach, of this city, who was a passenger, suggested to Captain Collier that the proceeds should be divided between a French and an American institution. Captain Collier informed Mr. Lauterbach that such a proceeding was impossible, as the by-laws of the company provided that any money raised on shipboard in any way should be given exclusively to one of three French institutions.

When Mr. Lauterbach further suggested that the American people aboard be allowed to give a separate concert he was told that the music room could not be used for such purposes. The result was that all the Americans aboard the Bretagne did not take any part whatever in it. The next day a meeting was called and a set of resolutions adopted protesting against the rule of the company which prohibited any concert or entertainment on shipboard unless the proceeds are to go to one of the three French institutions.

A copy of the resolutions has been sent to the company's office in Havre.

Agent Forget, whose office is in this city, declined this morning to discuss the matter. He expects to be instructed in the matter from Havre in two or three weeks.—"Commercial Advertiser."

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ALL BRANCHES OF MUSIC TAUGHT FROM BEGINNING TO HIGHEST PERFECTION.

The New York Philharmonic Club.

THE New York Philharmonic Club is now in the fifteenth year of its existence. With pardonable pride can Mr. Weiner, its founder, look back upon an unbroken number of years of triumph. When first called into life it was but a dream of six music loving enthusiasts, who longed for the opportunity of delving into the treasures of a class of music by which the names of the greatest composers of all times have been immortalized. The classic beauty and simplicity of this music was then a closed book to mostly all the people of this country. It was contemplated in the program of this club to give a few public subscription concerts during the winter.

It was an experiment. It was not long before the club was invited to neighboring towns; and as the fame of these excellent concerts spread abroad, yearly widening the circle of their friends and admirers, it has become necessary to make the most elaborate preparations in trying to satisfy the demands for the coming season, that it may be possible to go through the whole of the United States and Canada without slighting their old friends nor neglecting their new.

It speaks well for the taste and musical capabilities of the people of this country that, from a start of six concerts during the first year, the club should now have to travel eight months, playing in another city every night, and still find it impossible to fill all the engagements and applications for concerts which are continually being received by its management.

Such popularity could be obtained only by the strictest attention to the purposes of the club, and the most excellent work by each of its members; and although from time to time there have been changes in the personnel, the spirit, ability and enthusiasm have ever been in the ascendency until now the club can challenge comparison with any organization of its kind in the world, and not be afraid to lose the palm, which has been merited through years of struggle and work. Indeed, the excellence of each member of the New York Philharmonic Club is such that a program of unlimited numbers could be arranged, and with it all could be maintained the greatest possible variety, if it were not for the time limit which ought to be considered in a first-class concert. The New York Philharmonic this season consists of the following artists:

Mr. Eugene Weiner, the director of the club, as flute virtuoso.

The brothers Johannes and Paul Miesch are virtuosos on their respective instruments, the violin and 'cello. Max Dick, a son of Minnesota, has, in spite of his youth, won the well merited admiration of numerous audiences in both hemispheres; and Mr. Geo. F. Sauer, their viola soloist, and also William Augermünde, who presides at the double bass, have held the most flattering positions in celebrated orchestras here and abroad, while the admirable and attractive vocalist, Miss Marion Weed, who is to assist the New York Philharmonic Club for the second year, has gained many triumphs with her sympathetic voice and finished style.

Correspondence from Germany.

BAYREUTH, August 15, 1892.

PRESIDENT E. M. BOWMAN, his estimable wife and daughter, the artist Adele Lewing, from Boston; Mr. Fred. Law, from Philadelphia; Mrs. J. B. Foster and Miss Charlotte Bingham, the latter from Cleveland, are attending the Festspiele.

Spellbound our party descended the hill of the Festspielhaus after hearing "Parsifal." Moved in the innermost depths of my soul, I felt that "Parsifal" was indeed a Bühnenweihe, a consecration of the operatic stage to a higher purpose—yes, to the highest ideals of the human mind and heart. "Parsifal" is an incarnation of the wildest hopes and aspirations of our art, but also crushing despair to many an ambitious composer. Yes, "See and hear 'Parsifal' and die" rings no doubt in many a composer's ears. If the ninth symphony is despair to instrumental composers "Parsifal" is of no less significance to operatic aspirants.

When I asked Bowman about his impressions he could but press my hand, so deeply was he moved. Miss Lewing exclaimed: "My own inner self is crushed! It is too overpowering, too beautiful!"

"Parsifal" was directed by Levi. Singers who take part in these plays you can hear elsewhere, but nowhere an orchestra as in the Festspielhaus.

Van Dyk impersonated "Parsifal." He is a great artist

and portrayed such a "Parsifal" as Wagner must have had in mind. Aside from a voice of wondrous beauty and flexibility his dramatic conception of the character "Parsifal" is simply sublime.

Miss Maltén, as "Kundry," fully grasps the demonic. She appeared as the incarnation of passionate and overpowering fury. Plank as "Klingsor" exhibits the evil spirit of the Grail in no questionable way. Immaculate vocalization and tone connection, as well as clearness of language, characterize his singing.

Scheidemantel as "Amfortas" did more than justice to the interpretation of this difficult character and sustained his great fame.

The chorus of the "Blumenmädchen" was artistic and absolutely ravishing.

The chorus of the "Gralstritter" left nothing to be desired.

The mounting and illumination are well known to be unsurpassed.

Mrs. Cosima, Siegfried Wagner, Eva Wagner and the Misses Bülow were in attendance. The house was sold out to the last seat. Hundreds left the ticket office disappointed. Speculators sold gallery tickets at 40 marks.

The production of "Tannhäuser" was no less satisfac-

summed in time the present cyclis would be substituted. In case of death of Mrs. Cosima it is thought that Siegfried Wagner will succeed her in the management. Siegfried Wagner conducted recently onescene of an opera, and higher hopes than formerly are now entertained of his future.

Berlin papers have spoken much of the exorbitant prices for lodging. I have been unable to verify this. Room and lodging can be secured as low as 3 marks, or 75 cents, per day. To-night I shall hear once more "Parsifal." Tickets are not now to be had for love or money!

VON ESCHENBACH.

P. S.—Miss Adele Lewing will return to Boston in the early part of October. Mr. Bowman and family return to New York in the middle of September. Miss Lewing and your correspondent leave to-morrow for Nuremberg.

BAYREUTH, August 16, 1892.

The demand for tickets to the Festspiele is daily increasing. For last night's performance of "Parsifal" 40 and 45 marks per ticket were readily realized. Cosima is growing more slender than ever and older. Her physiognomy is becoming more Liszt-like; her hair is perfectly white, but her eyes retain their brilliant lustre. Siegfried Wagner looks like an ordinary mortal, like an unstarched shirt. Professor Marstaller, of Dayton, Ohio, came to hear "Parsifal."

NÜRNBERG, August 17, 1892.

Nuremberg, the home of the Meistersingers, the jewel box of mediæval art. Here, within a short space of time, Albrecht Dürer, Peter Vischer, A. Kraft, Veil Stoas, Hans Sachs and other celebrities lived. A trip to Nuremberg is sufficient to cure those who depreciate mediæval art. In "Tannhäuser" Wagner introduces an almost exact copy of the Sängersaal of the Wartburg. In "Meistersinger" he introduces the houses of Pogner and Sachs and the intervening street. I find the scene an almost exact copy of this locality in Nuremberg, save that the shop of Hans Sachs is not quite so near the corner of the street. Sachs' house is now a butcher shop, with a memorial tablet. The colossal statue of Hans Sachs upon the Spitalplatz is a masterwork, and shows that in this branch of art we are approaching near the lines of Hellenic art.

Two celebrated frescoes of the "Meistersinger" deserve to be mentioned; the one by Albrecht Dürer in the Kaisersaal of the Rathaus, the other by Holbein in the Katharinenkirche. The museum contains part of the original of Wolfram von Eschenbach's "Parsifal" and also of the original of the "Niebelungenlied."

The Bratwurstglöcklein, the Stammkneipe of the "Meistersinger," is still in existence, and delicious morsels of Bratwurst and Sauerkraut are to be had as of yore. The beer mug of Dürer is still in existence and autographs of celebrities of all countries

who have visited the Glöcklein, a Kneipe as celebrated as Auerbach's cellar in Leipsic, adorn its walls.

Adieu, dear Glöcklein. No Kneipe can excel you in Bratwurst and Kraut.

REGENSBURG, August 18, 1892.

Regensburg, for our times the seat of the reform of Catholic Church music and the birthplace of the Cecilian Verein, is beautifully situated on the Danube. As many Catholic organists and musicians read THE MUSICAL COURIER, I will add some facts not usually known: The father of the reform is Dr. Proske, who in 1846 studied at Rome the works of Palestrina, Orlando di Lasso and others, under Baini, the last celebrated director of the Sistine Capella. After his return to Regensburg he interested Mettenleiter and Schrems. The students of the Ecclesiastical Seminary composed the first choir, and the late Dr. F. X. Witt, founder of the Cecilian Verein, was one of the members of this first choir. Dr. Hanisch, the present Dom organist, one of the greatest contrapuntists of our times, and who has been now sixty years at his post as organist, took upon himself much of the work. By the way, he is the picture of the late Kullak. Your correspondent was royally entertained by Dr. Hanisch, and to-morrow morning the choir is directed to sing for me.

There is also a well equipped church music school in Regensburg, under the well-known Dr. Haberl, author of many works touching the Gregorian chant. The students are limited to the number of twelve. Only such as are well advanced in counterpoint are accepted.

WALHALLA, August 19, 1892.

Walhalla (mythologically the celestial abode of Odin or Wodan), an exact copy of the Grecian temple, the Parthenon of Athens, was built by King Louis I. of Bavaria,



tory. Mottl conducted. The orchestra, the soloists and chorus presented a wonderful ensemble.

Mailhac rose to the greatest artistic height in "Venus." The first scene was given according to the "Parisian" version. The seductive and all fascinating character of "Venus" found in Mailhac an interpreter of the highest order. Gruenig as "Tannhäuser" proved very satisfactory, notwithstanding the sharp edge of his voice.

"Wolfram" as portrayed by Kaschman could be improved upon.

Scheidemantel is decidedly stronger in this part.

Wiborg, as "Elizabeth," exhibits a noble and resonant voice, and the feminine of her character appears in relief. "Tannhäuser" received a sublime interpretation, take it all in all.

"Meistersinger" proved less satisfactory, I must confess; it has been better played in Berlin. Compared with the splendor and magnificence and grandeur of "Parsifal" and "Tannhäuser," its effect was tame. This opera need not be heard at Bayreuth. Generally speaking the less significant artists interpreted. Anthes, as "Walther von Stolzing" and Plank, as "Hans Sachs," were strong cards, however.

In company of Mr. E. M. Bowman and family, Miss Adele Lewing and Mr. Fred. Law, we paid our homage at the graves of Wagner, Liszt and Jean Paul Richter, visited the Villa Wahnfried, strolled about under its beautiful arbors, and took also a look at the houses where Liszt and Jean Paul Richter died. Mr. Bowman with his camera took all Bayreuth and vicinity to the United States. Mr. Bowman and your correspondent were graciously received and entertained by Baron Hans von Wolzogen. We learned there that it was seriously considered to give the "Niebelungen" in 1894, but if the preparations could not be con-

upon a high cliff on the banks of the Danube near Regensburg. Beautiful terraces lead up to it and the view from the portal over the surrounding country is truly magnificent. The exterior of the Walhalla is purely Doric, the interior Ionic in architecture. The interior contains marble statues and memorial tablets of the great sons and daughters of the Teutonic soil. Walter von der Vogelweide, Wolfram von Eschenbach and Hans Sachs are remembered by tablets, while to Glück, Mozart, Haydn, Beethoven and Handel are accorded Carrara busts by the greatest sculptors of our times. All musicians should visit Walhalla.

Now for München!

VON ESCHENBACH.

PERSONALS.

Max Dick.—Our portrait gallery is this week enhanced by an excellent reproduction of the features of Max Dick, the violinist, and the youngest member of the New York Philharmonic Club. Mr. Dick was born in Minnesota in 1871. He began his musical education under the tuition of his mother and uncle, who both were at one time pupils of the great Wieniawski. At the age of nine he began his public career, with such great success that he was sent to Europe to complete his education under the tutorship of Professors Sitt and Hermann, in Leipzig. He has since returned a most accomplished artist, who never failed to awake the enthusiasm of all who were fortunate enough to listen to him. When he played in concert at the Metropolitan Opera House his solo was so favorably received that he was recalled four times. He also played with great success in the Amphion Society Concert, Brooklyn, under Conductor Neidlinger.

Mr. Dick has an artistic future. Here are a couple of his many favorable press notices:

Rarely has so young a violinist aroused such genuine enthusiasm as Mr. Max Dick by his performance of the scherzo fantastique by Bazzini. His technique and style are of so high an order that he can easily be compared with the best artists of this country. —New York "Times."

Another young artist who lays claims to a brilliant future is Mr. Max Dick, the violinist of the evening. He easily overcame the greatest technical difficulties, and played with such artistic depth that he won the admiration of the whole audience and was forced to respond to an enthusiastic encore. —New York "Sun."

He Will Study with Joachim.—Mr. Otto Kruell, who graduated from the Metropolitan College of Music, New York, sailed for Europe Tuesday, August 30, on the Havel. He is a scholar of Mr. Clifford Schmidt, violin, and is to finish his studies under Dr. Joachim, Berlin.

Myrta M. French.—A very talented soprano at present in Paris is a young American, Miss Myrta French, who is said to possess a marvelous voice. Miss French is the daughter of Dr. E. C. French, of Eau Claire, Wis.

Morris Reno.—Mr. Reno, of the Damosch Orchestra, has been in London for the past week engaging singers to come to the United States. He has just gone to Scotland, where he will be the guest of Mr. Andrew Carnegie.

Tamagno at Madrid.—The season at the Teatro Regio, Madrid, opened with Italian opera, with Tamagno as leading tenor. Tetrizzini, who sang with Marconi at the first performance of "Otello" in the Academy of Music here, is also in the Madrid company.

Henschel in London.—Mr. Henschel is making a brave attempt to popularize orchestral music in London. His coming series of concerts are organized on a liberal plan, with first-class soloists, and will be largely devoted to the works of Wagner, a plan which has placed the Richter orchestral concerts in the front rank.

Another One.—"Il Trovatore" reports a musical phenomenon from Vilna. Master Leone Nesvizski, aged five years and three months, plays at sight on the piano the most difficult music, and he can read an orchestral score, reducing it to an accompaniment on the piano.

Held at Geneva.—Ferdinand Held, who has just been appointed director of the Geneva Conservatoire, is an amateur musician who has attained a considerable reputation for his critical writings.

He is Dr. Huber Now.—Hans Huber has just been declared a doctor of music at the University of Basle.

A Leopold de Meyer Story.—The late Leopold de Meyer, of Dresden, a brilliant and popular pianist in his day, was once summoned to play before the Sultan at Constantinople. Going thither he borrowed a grand piano from one of the Austrian secretaries of legation and had it set up in a large reception room at the palace. There he awaited the coming of the Sultan; but when that intelligent monarch entered the room he started back in alarm, and demanded of his attendants what that monster was standing there on three legs. Explanations followed, but were in vain. The legs had to be taken off and the body of the instrument laid flat on the floor, and Leopold de Meyer, squatting cross legged on a mat, went through his program as best he could in that awkward attitude and without pedals. But the commander of the faithful was delighted, and when the last piece was played gave the artist over \$5,000 as "back-sheesh." —Boston "Globe."

No "Parsifal" at Chicago.—The "Allgemeine Zeitung," which was formerly published in Augsburg and now

is at Munich, and is soon going to Berlin, says that Cosima Wagner has refused her consent to allow "Parsifal" to be produced at Chicago. But the Austrian law grants copyright for ten years after the death of an author; consequently the copyright of Wagner's "Parsifal" will expire in February, when that work will be included in the repertory of the Vienna Opera and will be presented with Richter conducting the orchestra. This will break the Bayreuth monopoly and will threaten the existence of the Bayreuth enterprise. The question of the copyright of "Carmen" is occupying the law courts of Vienna. So we don't see how Cosima can very well interfere.

Si non e Vero.—One of the funniest incidents in which Trebelli figured in the old Her Majesty's Theatre days was that in which she and Bettini changed parts in "Faust." Sims Reeves had been announced, but was unable to appear, and Volpini, who knew the music, was ill in bed, and indeed his life was despaired of. Bettini had sung a great portion of the music in concerts on tour, but of the first act and the duet trio he was hopelessly ignorant. Mr. Mapleson tried to induce Volpini to come down to the theatre dressed for the first act, after which Bettini should take up the part till the duet trio came on, and the arrangement seemed likely to work until a sharp dispute occurred on the stage between Trebelli and Volpini. Here the performance threatened to collapse, although the impresario tried to patch up matters. Trebelli and Bettini, however, drove off, and the excitement had such an effect on Volpini that he declared his intention of going through the part and dying if necessary at the footlights. He did not die, and the excitement, in point of fact, saved his life. The manager, however, was confronted with a difficulty in regard to the "Siebel." Trebelli had gone back to her Regent street house, and was in fact so ill that she was obliged to go to bed. The manager therefore made an earnest appeal to Bettini, who was an excellent musician, and who had studied the music with his wife, and Bettini was subsequently placed in his wife's clothes as "Siebel," singing the part, this being, it is assumed, the first and last time on the operatic stage that "Siebel," a male rôle, has been sustained by a man.—London "Figaro."

Liszt's Ghost.—There is a tale circulating to the effect that the ghost of Liszt was recently raised by some spiritualists at the request of an admirer of the great abbe, and an interesting conversation was broken off abruptly when the spirit was asked to sit down at the piano and play one of the Hungarian rhapsodies.

He is Still Working.—According to the "Secolo," a Roman paper, Mascagni intends to finish two more short operas within the year. These works will be called "Vestilla," and "Zanette." He will then start on a grand five act work, the subject of which will be Nero.

A New Composer.—Sonzogno has commissioned Cipollini to write an opera on a libretto by Checchi, entitled "The Little Haydn."

Artists at Rome.—Among those artists recently announced at Rome for concert are Franz Ondricek, the violinist; the pianist Fabozzi, of Naples, and Galeatti, pianist, of Milan.

William C. Carl.—Mr. William C. Carl has returned to the city to open the organ placed in the new Church of the Sacred Heart (Roman Catholic) at Bloomfield, N. J., this evening. Mr. Carl, in company with Mr. David G. Henderson, solo tenor of the Gounod Quartet Concert Company, has been spending the summer in New Hampshire, and returns with a long list of engagements for the coming season.

The Wetzlers.—Hermann and Minnie Wetzler, a very talented brother and sister, have recently returned to this country after a protracted study of music at Frankfort-on-Main. Miss Wetzler is a pupil of Clara Schumann, having studied under her seven years. Her pianistic abilities are highly spoken of, for she has played with great success in orchestral concerts in Frankfort and other German cities. She will be heard here at one of the Seidl concerts in the near future. Mr. Wetzler is also a pupil of Clara Schumann in piano and of Bernhard Scholz in composition. His E flat symphony received the honor of a public performance at Frankfort, and he is regarded as a promising young composer. He is an adept on the organ, plays the violin and has had much experience in conducting. Mr. Wetzler will make a specialty of teaching composition and desires a position as church organist, a position he is eminently qualified for.

Callers.—W. Edward Heimendahl, of Baltimore; Dr. E. S. Kimball, the vocal teacher, of Baltimore; Mr. and Miss Wetzler, the composer and pianist; Joseph Otten, of St. Louis; Edwin Klahre, the well-known pianist, now resident at Boston and a teacher in the New England Conservatory of Music, were all callers at this office last week.

Busoni.—Ferruccio Busoni, the pianist, composer and a profound student of Bach, will not be connected with the New England Conservatory of Music, Boston, this season. He will probably concertize.

Eager for Chicago.—That excellent pianist, musician and genial gentleman, Mr. Georg Eugene Eager, has settled

in Chicago, where he will both teach and play. Mr. Eager's many admirable qualities as musician and teacher will surely win for him the recognition he deserves.

FOREIGN NOTES.

A Jadassohn Serenade.—The fourth serenade for full orchestra by Dr. S. Jadassohn, of Leipzig, was performed on August 19 in St. Petersburg (Russia), under the direction of Mr. Galkin with great success, the conductor being recalled three times.

Monument to Ponchielli.—The city council of Cremona, Italy, has decided to raise a monument to the composer Ponchielli.

They Also Die in Norway.—Carl Warmouth, music publisher, of Christiania, is dead.

Svendsen at Vienna.—Johann Svendsen, the Copenhagen composer and conductor, gave a concert at Vienna August 4 at the exposition and played his own D major symphony, "Carnival en Paris," and his legende "Zorahaydee."

An Interesting Series.—Under the title of "Denkmäler deutscher Tonkunst," Messrs. Breitkopf & Härtel, of Leipzig, announce the publication of the first volume of a series of musical compositions intended to illustrate German musical art at different periods of its development. This important national undertaking enjoys the active support of the Prussian Government, which has appointed a committee, including Messrs. J. Brahms, F. Chrysander, Ph. Spitta, Von Helmholtz and Dr. Joachim, as experts to superintend the issue.

A Calamity.—A great calamity is reported from Bayreuth. Not that there will be no festival next year, for it has been the custom to omit a year after two successive festivals (the festival years were 1876, 1882, 1883, 1884, 1886, 1888, 1889, 1891, 1892, to be followed by a revival of the "Nibelungen" in 1894), but that one of the three graces specially brought up from Rome to figure in the "Tannhäuser" bacchanale eloped with one of the pilgrims after securing an advance payment of her salary. Consequently the symmetry of the scene had to be marred by adding a Berlin girl to the two Italians. The best laid schemes of vice and men, &c.—"Evening Post."

Artistic Self Effacement.—The "Musical Times," of London, points out that of the operas given during the past season in that city fifteen were by Germans, six by Frenchmen and three by Italians. But when the same paper, commenting on the fact that among the German artists who were heard there was only one offender against the habit of coming to the footlights to acknowledge applause, remarks that "it may be pleaded in extenuation that his dramatic experience has been chiefly gained in America, which is not the best school for artistic self effacement," the writer simply shows the Englishman's usual ignorance of American affairs. As a matter of fact, New York was just eight years ahead of London in this matter of "artistic self effacement" in a music drama.—"Evening Post."

In Honor of Wagner.—London, September 3.—In honor of the fiftieth anniversary of the first production of Wagner's "Rienzi" at Dresden, as perfect a performance as can be secured of that work is to be given on October 20 at the Dresden Opera House. The date was, indeed, an important one in Wagner's life. The success of "Rienzi" led to Wagner's appointment as musical conductor at Dresden, with August Roeckel as assistant conductor, and Roeckel's revolutionary instincts led the orchestral chief into the insurrectionary escapade which resulted in the extradition of Bakounin, the leader of the rising, to the Russian authorities, the imprisonment of Roeckel and the flight of Wagner. The advocate of popular liberty was in time to become the monarch's friend, and it was really to the Royal Opera House, with its liberal subvention from the state exchequer, that Wagner owed his first musical triumph.

Promenade Concerts Do Not Pay.—London, September 3.—Promenade concerts do not appear to be a very paying enterprise in London. Sir Augustus Harris is said to be satisfied with his last venture, however, and, as the matter now stands, neither he, Freeman Thomas nor Gwyllyn Crowe, the three leading promenade organizers, intend engaging in any enterprise of the kind this season.

"Falstaff" at Berlin.—At the Royal Opera House, Berlin, Sir Arthur Sullivan's "Ivanhoe" is in rehearsal, and this establishment is reported to have secured for its approaching season the right of performing for the first time in Germany Verdi's "Falstaff."

Orlando di Lassus.—A tricentenary celebration of the birth of Orlando di Lassus, the Flemish composer (who was born June 15, 1594), will take place at Mons, Belgium. There was a monument erected to him at Mons in 1854.

London's Musical Season.—The musical season in London does not begin until next month. Sarasate will be first in the field on October 8. At this last series of con-

certs he devoted himself chiefly to modern works of the French and German school, ignoring the generally accepted works for the violin, such as the concertos by Beethoven and Mendelssohn. This innovation did not prove to be to the taste of his London patrons, and this time his program will be of a more classical character.

The Queen has again taken the royal box at the Olympic for Lago's opera season. Lago has secured the services of Albani and two sopranos who are famous in Italy and Sweden. He has made a change in his plans as they were announced in the preceding cable letter of this series. Instead of producing Tchaikowsky's "Mazeppa," he has decided to present the same author's "Eugene Onegin."

Sir Augustus Harris now talks of opening the Covent Garden Theatre for Italian opera at the same time Lago opens the Olympic. Included in the operas Sir Augustus will present is "Cavalleria Rusticana."

An Odessa Program.—Under the direction of R. Helm the Orchestral Society of Odessa, Russia, recently gave a symphonic concert with the following program: "Don Juan" overture, Mozart; B minor symphony, Schubert; "A Sketch of the Steppes," Borodin; "Souvenir d'Hapsal," by Tchaikowsky, instrumented by Erdmannsdorfer; "Ave Verum," Mozart, and variations for two pianos on a Beethoven theme, by Saint-Saens.

Berlin Philharmonic Concert.—The Philharmonic concert, Berlin, begin October 17. Bronislaw Huberman, the eight year violinist, will appear at one of them.

The Trilogy at Munich.—There was a change of dates for the representation of the "Nibelungen Trilogy" at Munich on account of additional rehearsals, so that "Rheingold" will be given to-morrow night, "Walküre" Friday night, "Siegfried" Sunday night (September 11), and the "Götterdämmerung" not until September 30. The reason of this last gap is not given.

"Cimbelino."—"Cimbelino" is the title of a new opera recently produced with success at the Teatro Argentino, Rome, by a Neapolitan composer, Niccolò Van Westerhout.

HOME NEWS.

Josephine C. Reilly.—Miss Josephine C. Reilly, of Philadelphia, who for some years occupied a prominent position in that city as a church singer, has been under the instructions of Marchesi for the past nine months.

Her progress has been such as to inspire her friends with the idea that she is destined to become a capable artist.

Marchesi complimented her ability and progress by placing her on the program of a matinée, a distinction rarely accorded a pupil of such short duration.

Miss Reilly has been in this country some six weeks, spending her vacation, and will return on the City of New York, sailing September 14, to continue under Mrs. Marchesi.

Her voice is a pure, strong soprano, the higher notes being especially clear and musical. She contemplates grand opera.

He Will Manage.—Louis Blumenberg, of the International Bureau of Music, will manage this coming season the concert tour of Maud Powell, the distinguished young violinist. Also the tour of Novara, the favorite basso, at present with the Adeline Patti Company, and Cornelia Dyas, the talented young pianist.

The Seidl Concerts.—Anton Seidl and his orchestra began a series of thirteen concerts at the Madison Square Garden last Sunday night, which will certainly prove successful judging by the large and enthusiastic audience gathered on that occasion. Mr. Seidl's band never played better.

Grant Brower.—Mr. Grant Brower, director Brooklyn Banjo Society, has returned from his summer vacation and will resume professional instruction at his studio, 9 East Seventeenth street, on September 15.

Opera at the Music Hall.—Cable advices received from Morris Reno, who is now in Scotland consulting with Andrew Carnegie, intimate that the great Carnegie Music Hall at Fifty-seventh street and Seventh avenue will be the home for grand opera performances in the near future. Ever since last winter the directors have contemplated making many additions to the building, and plans have already been formulated for the erection of additional stories and extensions on the Fifty-sixth street side.

Through the recent purchase of the northeast corner of Fifty-sixth street and Seventh avenue the Music Hall Company has acquired a valuable piece of property. It gives them 25 feet additional frontage on Seventh avenue and 150 feet on Fifty-sixth street. This 3,750 square feet of ground level allows ample room for the necessary stage requirements, which, with the present stage facilities, will meet all the possibilities demanded by grand operatic productions. With these changes the Music Hall can be readily transformed into an opera house superior to any now in this country, and equal to the leading opera houses abroad.

The auditorium in its present style is perfect in all its ap-

pointments. There are sixty-four boxes with anteroom connections, and these, with the orchestra and balcony chairs, permit a seating capacity of 3,000. It is estimated that the changes can be made in ninety days.

Morris Reno, the president of the Music Hall Company, is expected back from Europe by September 15. On his return it is said that immediate steps will be taken by the directors toward the execution of these plans. As a matter of fact the Music Hall Company is splendidly equipped for grand opera. The directors are gentlemen of wealth and culture who promote musical enterprise for the love of the art rather than pecuniary gain. Many of them are associated with the Symphony and Oratorio societies and the New York Symphony Orchestra, organizations which have contributed greatly to the musical culture of this city.

They Have Resumed.—Atlanta, September 3.—This notice was published to-day: "Mr. and Mrs. Alfredo Barilli will resume their classes in piano, voice culture and harmony, September 1, 1892, studio in Y. M. C. A. Building, Room 3."

Northampton, Mass.—Dr. B. C. Blodgett has added to his force of piano teachers for the coming year, at the Smith College School of Music, Miss Emma Bates, of Holyoke, graduate of 1885, and Miss Helen R. Bliss, of New Haven, graduate of 1890. Miss Bates has achieved unusual success as pianist and teacher in our neighboring city, and Miss Bliss is just returning from a year's study with Raif in Berlin. Both ladies are well known here, in college and city circles, and they will add greatly to the musical constellation that centres about our college school.

Made War on the Organist.—Pottstown, Pa., September 3.—A church quarrel over the employment of an organist has convulsed St. Stephen's Reformed congregation here for several weeks. Last Christmas Prof. J. C. D. Koch entered into a contract with the church consistory to act as organist for one year. Not long afterward the consistory grew dissatisfied with the quality and character of music he furnished and asked him to resign.

On the strength of the contract he refused, whereupon a new organist was secured, selected by the pastor, the Rev. C. H. Herbst. The new organist was Prof. H. F. Lamb. The choir stood by their old leader, Professor Koch, but Pastor Herbst steadily ignored him and has recognized Professor Lamb instead, supplying the latter with the customary weekly list of hymns to be rendered on Sundays. The choir, when accompanied by Professor Koch, have not been permitted to enter the church building on practice night.

Recently Professor Koch and the choir, after an ineffectual attempt to gain admittance to the church for practice, on Saturday night forced open the doors. For this offense the consistory had Professor Koch arrested, and on the next day stationed three uniformed policemen inside the church to prevent him from taking possession of the organ during the service. The professor made no effort to do so, merely requesting the new organist to please vacate the organ.

Last Sunday the trouble culminated in the presentation of a petition to Pastor Herbst by the Koch faction, signed by eighty-seven members of the church, calling for the pastor's resignation. This action has so alarmed the consistory that they have yielded to the demand of the Koch party for a congregational meeting to be held on Monday afternoon, when a vote will be had on the question of expelling the pastor or of supporting him in his war on Professor Koch and the choir.—"Sun."

Klauser Music Institute.—The Klauser Music Institute is located at 573 Cass street in Milwaukee, Wis. It is a new school of music education founded on the principles set forth in Julius Klauser's remarkable volume "The Septonate," a book, by the way, that every musician should study.

Ann Arbor School of Music.—This is the music faculty of the Ann Arbor (Michigan) University:

Composition, Orchestration, Advanced Theoretical Work, Harmony, Organ.—Albert A. Stanley, A. M., Director (professor of music in the University of Michigan).

Piano and Ensemble Playing.—J. Erich Schmal (late of Hamburg, Germany; pupil of Riemann and of Gräfenberg).

Singing and Voice Culture.—Silas R. Mills (pupil of Lamperti, Shakspeare, and Stockhausen).

Violin and Ensemble Playing.—Frederic Mills (pupil of Jacobsohn).

Violoncello.—Frederic L. Abel (pupil of Coemann, Urspruch and Raff).

Flute.—Frederic McOmber.

Brass Instruments.—Gerald W. Collins.

The names of other teachers will be announced later.

Albert Stanley is a host in himself.

Otto Hackh's New Compositions.—Otto Hackh, the composer, has been hard at work all summer at new compositions for the piano. He will soon issue them through Schuberth & Co. Some four hand piano pieces, a "Marche Triomphale," "Canzonetta Mauresco," "Menuet Fantastique," "Alla Espagnola, Danse Caractéristique," are written in Mr. Hackh's well-known happy style. He has also composed some solo pieces, a "Barcarolle Andalouse," "Chanson d'Amour," "La Piquante," "Polka de Concert," "Dance of the Nixies" and an "Alla Minuetto." Mr.

Hackh's compositions are distinguished by a graceful, melodious style and are all extremely playable.

WANTED.—A thoroughly educated musician in all branches desires position as director of a male or mixed chorus society in New York city or suburbs. Address W., care of THE MUSICAL COURIER.

A RARE CHANCE.—A musician of universal gifts, one who has been educating young musicians of advanced culture and fitting them for important positions, can be secured as a music teacher in a college or university or in a conservatory of music. Specially adapted for courses in musical æsthetics and literature, lectures, and in the departments of harmony, counterpoint and composition. Address, care of this paper, "University."

From Berlin.

BERLIN OFFICE MUSICAL COURIER, BERLIN, Germany, August 28, 1892.

MR. RUDOLF DOLGE, eldest son of Alfred Dolge, arrived in Berlin from Stockholm, Sweden, in best health, and intends to return to America, after one year's absence, about November.

Mr. Carl Gaertner, of Philadelphia, for some weeks in Berlin, will arrange concerts in Berlin and some other German cities with his own compositions and works of his son Louis.

Messrs. Ernst and William Knabe, sons of Ernst Knabe, of Baltimore, will arrive in Berlin from Brunswick on August 26.

Spencer F. Eddy, son of Augustus N. Eddy, of Chicago, and a famous amateur on the banjo, is going to Ragaz, Switzerland.

Misses Rose and Ottilie Sutro, daughters of Otto Sutro, of Baltimore, are at a village near Bayreuth.

Mr. Rudolf King, pianist, of Boston, is at present in Potsdam.

Schlesinger's new music store in Berlin, Germany, proprietor Mr. Robert Liensau, will be reopened in a new large building at 23 Französische strasse on September 1. THE MUSICAL COURIER will be found there in the reading room; also a great number of German and foreign papers.

Peter Thelen, music dealer of Berlin, Germany, and treasurer of the German Wagner societies, intends to establish a branch house in Chicago this fall.

Philipp Scharwenka and Dr. Hugo Goldschmidt announce that they took charge of Xaver Scharwenka's Berlin conservatory of music.

The new German Opera, Berlin, will be opened in the Belle Alliance Theatre on September 1, with operas by Theod. Hentschel ("Die Schöne Melusine"), Ed. Kretschmar ("Heinrich der Löwe"), Pacius ("Loreley"), Von Woyvach ("Weiberkrieg"), Franz Schubert ("Fierrabras"), Rheinberger ("Thürmers Töchterlein"), Emil Kaiser ("Rodenstein"), Fuchs ("Gutenberg"), — ("Pfeifer von Hardt"), Auber ("Das eiserne Pferd"), Ambroise Thomas ("Der Cadi"), Umberto Giardano ("Mala Vita"), Spiro Samaro ("Flora Mirabilis"), Gretry ("Richard Löwenherz"). Three ballets, "Pandora," "Electron" and "Columbia," are also on the list. Wilhelm Hock is the artistic technical leader, C. A. Raida the musical leader; Giovanni Ambrogia, ballet master of the New York Metropolitan Opera House, directs the ballet, and Detlev Tramsen, of the German Opera, of St. Louis, is among the singers.

The Berlin Free Musical Union has arranged to publish works by W. Freudenburg, opera composer and royal musical director; Frank L. Limbert, of New York; Hedwig Rosenfeld, Moritz Scharf, of Pirna, Saxony, and Robert Thieme, director of the Haydn Conservatory of Berlin. The composers remain the proprietors of their works.

The Berlin Concert Haus, Leipziger street, will celebrate its twenty-fifth anniversary on December 23. Karl Meyder is the present musical director. Mr. Franz X. Arens' American composer concerts took place in the same concert hall.

Heinrich de Ahna, Joachim's partner on the famous quartet evenings, is ill and will probably retire from concert life.

Hofkapellmeister Kahl, orchestra leader of the Berlin Royal Opera, is dead. Felix Weingartner will direct the nine symphony concerts of the Royal Orchestra, taking place on October 3 and 18, November 16, December 2 and 16, January 7, February 9, March 9 and 22.

The ten Berlin Philharmonic concerts will be conducted by Hans von Bülow, Raphael Maszkowski (not Moszkowski) and Dr. Hans Richter. ROTH.

(Incorporated May 1, 1891.)

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The Deppe Method.

(Read before the M. T. N. A. at Cleveland.)

"YOU must practice five finger exercises," says the teacher. "Yes," replies the scholar, and that is the end of it. The teacher does not prescribe any definite exercises or take the trouble to see that they are done. The scholar occasionally reflects in a vague kind of way, "I must practice some finger exercises. What exercises? Well, I suppose any of those things in the instruction book will do. All finger exercises are the same." Then he adds in his own mind, "But I practiced those things years ago, and they never did me any particular good; I won't bother with them to day, but I'll just go at my new piece." Thereupon the subject is dismissed or relegated to future consideration.

Ludwig Deppe was not one of those easy going teachers. His ideal of technical finish and perfection was such that he made the attainment of it by his pupils the subject of unremitting attention and study. Not that he was a mechanical teacher only; on the contrary, his musical conception was of the highest order and his ideas of expression were as clear and as remarkable as his principles of technic. But he would not work unless the tools were in order, and he would not cut without first sharpening the knife. A stiff wrist, weak, insecure and unequal fingers were an abomination to him, and to eliminate these bad qualities, so common to all pupils, was his first care. To accomplish this he began at once to train the hands of his scholars by means of thirteen finger exercises, each of which had a definite object, and it is my intention to-day to bring these exercises to your attention.

One great merit of Deppe's exercises is they can be played as well by children as by older pupils, and are equally useful to all. I begin my own practice with them every day, playing them once through to strengthen the fingers and limber the wrist before proceeding to heavier studies. During the first conversation I had with Deppe in Berlin he told me it was his object to found a school of piano playing, and surprised me very much by saying that up to the present day no school of piano playing has existed. What he meant was that in piano playing no particular way of doing anything had ever been decided upon and recognized as the true method, as has been the case in singing and in violin playing. Everybody knows that in singing the Italian method is universally conceded to be the true one, because the Italians have a natural instinct, strengthened by years of experience, for tone production. There is also a school of violin playing, and all good teachers of the violin teach the principles of its technic in a particular way. But when it comes to the piano there are no fixed laws, and each teacher goes his own way. Now, there is no reason why there should not be a logically developed system for forming a fine piano technic which, if rightly followed out, will enable the player to obtain the results he aimed at in the shortest possible time.

This Deppe claims to have done, and fourteen years of constant teaching of his ideas has only increased their value in my opinion, and I wish that all teachers would examine them. "The proof of the pudding is most emphatically in the eating." I think they would find, as I have done, that it makes all the difference in the world in knowing how to teach from a consciously artistic standpoint and of getting to the bottom of things.

What is the first thing to be taught in playing? It should be, as in singing, the formation of the tone, and for this the proper position of the hand is necessary. All teachers agree upon the general rule that the fingers should be curved; but there is a difference of opinion as to the height of the wrist, some holding it low and others high.

The proper position of the wrist is dependent upon the height of the seat used. And here I must protest against high stools. Deppe advises a low seat; that is, a seat which will bring the wrist on a level with the knuckles. The seat must vary with the size of the player, of course, a child requiring a stool, while a chair would be high enough for a grown person. For myself, I have an ordinary chair cut down an inch. Deppe used to say: "You may have the soul of an angel, but if you sit too high your tone will be hard and unmusical, because you cannot sink with the wrist."

Too high a seat not only affects the quality of the tone, but it makes the position of the player awkward and unhealthy, as it rounds the shoulders, hollows the chest and causes him to bend forward and often to nod the head in striking chords or octaves in a most unbecoming fashion. Liszt was very severe with his pupils on this point of playing with the head and he never permitted it. We have just had in Paderewski the most striking illustration of an erect and graceful position at the piano. He used a chair, which was rather low, and he was thus enabled to sit up straight and throw out his chest and was entirely free from that painful bending over and head movement. As Deppe used to say: "When it looks pretty it is right," and hence I recommend pianists to observe the beauty of Paderewski's position at the piano. Adele Aus der Ohe is another illustration of the same thing.

In addition to moving the fingers Deppe advises holding the wrist on a level with the knuckles and turning it out sufficiently to enable the fourth finger to rise freely and to press the key squarely down without playing on the side of the finger, as must be the case when the wrist is not turned out. The wrist must be so supple that it can turn without throwing out the elbow in a triangular position to the body. The thumb must be curved, so as to enable it to rise freely from the hand and to press the key down with the side of its first joint. The first joints of the other fingers should be firm and perpendicular to the key. This is most important in tone production, since the strength of the tone must come from the firmness of the fingers, combined with the looseness of the wrist.

FIRST EXERCISE.

The object of the first Deppe exercise is to teach the pupil how to produce a firm, singing and penetrating tone by the natural power of the fingers, without any forcing or jarring, and with no stiffening of the wrist or arm muscles. In practicing this exercise it is extremely hard to tell at first whether one's wrist is stiff or not. It can be detected, however, by feeling the under part of the wrist of the hand which is playing with the fingers of the disengaged hand. By doing this it will at once be felt if the muscles are hard and tense, like whipcord, or whether they are relaxed and easy. The exercise is played by the right hand upon the notes, G above the staff, treble clef, A, B, C and D, respectively, with the thumb, second, third, fourth and fifth fingers. On the left hand the exercise is upon the notes G on the first line (bass clef), A, B, C and D, the little finger being on G. I have made up my mind that on account of the weakness of the fourth finger and its being confined by a tendon, one is less likely to stiffen the wrist on raising it, and one can give it more power by letting the fifth finger rise with it, instead of holding it down on the key. Deppe, however, did not teach this. He allowed all the fingers to rest lightly upon the keys, feeling them, but not pressing them down, except the finger that was playing.

To get a good, firm tone, raise the finger and hold it a second in the air. Then let it fall on the key and press it down, leaving it there while one could count four beats slowly, the first joints being perpendicular to the keys and the rest of the hand quiet. Repeat four times.

It is my experience always at the first lesson that a pupil can scarcely produce an audible tone, and the hand is continually twitching and the wrist stiffening with the muscular effort. In one week's practice the hand is entirely changed, and the ear becomes so cultivated that the tone develops round, full and pure, and the wrist is easy. This once attained, a long step has been made, and the teacher has something to build on.

SECOND EXERCISE.

The pupil, having now learned to form one tone properly, may take up two tones, and learn to connect and yet take them up promptly. This is the trill principle. Begin with the fifth finger and lift it in the air, keeping it curved. Then let it fall on its key, and as it does so let the fourth finger rise and pass it on its way. The movement must be simultaneous in both fingers and they must pass each other like two buckets in a well—when one is down the other must be up—and vice versa. The tones should slightly overlap, but not cover each other, like the scales of a fish. Count two slow beats to each finger. There should be no break in a trill. It should have the effect of a warble, and in order to produce this result, after practicing it in slow movement as above shown, in playing a trill rapidly feel both notes at the same time.

THIRD EXERCISE.

To get independence of finger, practice the broken third. Keep the fingers not in use quiet and do not allow them to raise in sympathetic movement from the keys. Observe the same principle as in practicing the trill in letting the fingers pass each other on the way, like two buckets in a well, and lifting them promptly.

FOURTH EXERCISE.

To strengthen the fingers after practicing the broken third, play the third simultaneously, repeating four times and counting four slow beats each time.

FIFTH EXERCISE.

Then practice the trill in thirds, counting two beats to each third. This is on the same principle as the first two exercises, only it is in double notes instead of single ones. It gives increased independence and strength.

SIXTH EXERCISE.

Now comes a most important principle, that of the scale. Lift the little finger and let it fall on its key, and as it does so let the weight of the hand rest on that finger poised lightly, as in learning to write. Let the other fingers rise above their keys about an inch and be all ready to fall when their turn comes. Now, as the fourth finger falls, lift up the fifth. As the third falls lift up the fourth and so on till you come to the thumb. Now the hand is poised on the thumb, and all the fingers are in the air. In order to return stretch a little from the thumb to the forefinger, and as you let the forefinger fall on its key turn slightly outward and upward with the wrist, so as to allow the middle finger to fall on its key. Turn the

wrist in the same manner on the middle finger, which will give great weight and strength to the otherwise weak fourth finger, and so on back to fifth. By practicing the scale in this manner one will greatly aid the fingers with the wrist, and great suppleness, evenness and strength will be secured.

In practicing the scale do not turn the thumb under, but turn the wrist outward until the thumb falls into place, and then stretch at once to the second finger without throwing the hand out of position. By turning out the wrist one practically lengthens the thumb, which is one of the great difficulties in the way of playing the scale on account of its shortness in comparison with the other fingers. One must avoid throwing out the elbow, which must be held down, in an easy and natural position. To do this one must not sit too high, as a high seat throws out the elbow. In a low seat the fingers must work a great deal more, as they are not assisted by the arm, and it is much easier to turn the wrist out and to bring the thumb on its key. "Let your elbow be lead and your wrist a feather" was Deppe's command.

SEVENTH EXERCISE.

After the scale principle comes the drop note exercise, which leads up to chord playing, for if you can come down on a single note correctly you can do so on a whole chord. The drop notes are practiced on the black keys, as being more difficult to hit than the white ones. The hand must be raised high over the keys with a perfectly loose wrist and then let fall without any resistance, and the finger comes down with the whole weight of the arm upon the key it aims for and at once takes its curved position, with the first joint firm and perpendicular, as in the five finger exercises. The wrist must sink and turn a little outward, so as to give the finger a sure hold on the key. In taking up the hand the wrist must be quite loose and the hand must hang from it passively.

EIGHTH EXERCISE.

After the drop note exercise comes the trill on the black notes, which is done by holding down the thumb upon C on the third space (treble clef) in the right hand, and trilling with the fifth and fourth fingers on B flat and A flat, then with the fourth and third on A flat and G flat, finally with the third and second on E flat and D flat. In the left hand one holds down the thumb on E on the third space (bass clef) and trills with the fifth and fourth fingers on G flat and A flat, with fourth and third on A flat and B flat, and on third and second on D and E flat.

NINTH EXERCISE.

A good exercise for turning out the wrist is that of a scale in triplets played by the third, fourth and fifth fingers only. This is also of value in lifting the fourth finger and strengthening it. Turn the wrist outward on each note, as in scale practice, the right wrist to the right in running up the keyboard and the left wrist to the left in running down it.

TENTH EXERCISE.

The principle of the broken octave depends upon stretching from the thumb and turning out the wrist until the fifth finger is carried over to its key in a curved position. As the thumb is the strong finger and the little finger is the weak one, it is obvious that the advantage must be given to the latter. The little finger must be curved to strike strongly, hence the thumb must do the stretching. Broken sixths are played on the same principle.

The last exercises are those of chord and octave practice. In playing these the hand should be raised high above the keyboard and let fall without any resistance on the chord or octave. The wrist should sink in order to prevent the touch from being hard and wooden, while the fingers hold the keys firmly. The hand should be taken up exactly over the keys and kept extended (as in asking a blessing), and with curved fingers as far as possible. There is quite a little knack in letting the hand fall so, but once mastered the chord sounds much richer and fuller.

Having learned the above exercises in the proper way, we have now mastered the A B C of piano technic, and it is only necessary to carry out these principles in studying scales, etudes and pieces in order to perfect it. The time occupied in practicing these exercises should be twenty minutes daily. Ten minutes for each hand. They are published by S. W. Straub & Co., 243 State street, Chicago, and may be ordered from them. The exercises once learned should be practiced by heart, that the whole attention may be concentrated on the position of the hands.

AMY FAY.

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Beethoven's Technic.

BEETHOVEN admired the works of Clementi, holding them to be the best for technical development which piano literature contained at his epoch. We are apt to forget that Clementi was nearly twenty years older than Beethoven. Thus, when Beethoven was a young and aspiring pianist of thirty, Clementi was already a mature man of fifty, a man already beginning to allow his mercantile instincts to crop out and overlay his artistic enthusiasm.

The music of Clementi is unquestionably always respectable, especially from the technical side, and sometimes beautiful. It is, however, at no time inspiring. It is music, but not music effervescent with the subtle spirit of the muses; we admit it to be wine, but it is a quiet claret, not a brilliant champagne, springing in bubbles that touch the brain with rainbow fire. Beethoven's regard for Clementi was chiefly, no doubt, due to the sterling technical value of his immortal sonatas and studies. One might well say that they are technically nutritious, a kind of musical oatmeal, not high of flavor, but containing the elements of life in a condensed form. In saying that Beethoven's technic is established upon that of Clementi one must not forget his older and more hidden debt to Bach. It was said that Beethoven, as a boy in his early teens, could play and transpose the whole set of Bach's "Well Tempered Clavichord" into any desired key, and we cannot overestimate the inward effect of such studies upon a man whose first ambition, whose earliest hope, was to be a concert virtuoso pianist, and in that field to rival Mozart.

Just after the death of Beethoven the great Cramer studies were published, and they, like the "Well Tempered Clavichord" of Bach, the "Gradus" of Clementi, the etudes of Moscheles and Chopin, form an indestructible landmark in piano technical literature. If one were asked "What is the chief feature of Beethoven's technic?" a reasonable answer would be, "Its chief feature is its mercilessness." But the questioner would say, "What do you mean? Is not Beethoven's music good piano music?" To that we should answer "yes" and "no." Considered as music, it is immeasurably the richest pocket in the gold mines of piano literature. So rich is the pocket of gold that one has but to thrust his hands in and dip them up full of pure nuggets. It is, nevertheless, merciless music, for, while the pianist who is a technician primarily will so adapt his difficulties that they are not only suitable to the keys, but so arranged and located that the hands are fresh for them, Beethoven, on the contrary, always puts his climaxes, which are vehement, virile, and overwhelming, away at the end of long passages, not conspicuous for their apparent difficulty, but intensely exhausting to the muscular energies. No composer who ever lived understood the secret of climaxes as did Beethoven. Wagner writes with a greater variety of tone color, with more sensuous suggestiveness, with more sonority; but his music has not any more, if as much, real emotional climax than we find in the works of Beethoven. Yet, while Beethoven writes enormous climaxes—and one need not turn over many pages to find them—he seems, either through indifference or through ignorance of the audible effect of piano playing, or, shall we say, through his own exuberant strength and energy, to have totally disregarded the weaknesses of the flesh as they exist in the poor but patient adorers of his genius who would fain uplift themselves by borrowing the wings of his inspiration and refresh their souls in his mountain atmosphere, but ever and anon the strength flags, the muscles fail. The illustrations of this law (for it amounts to a law with Beethoven) are scattered thickly throughout his piano compositions. Take the opus 53, for instance. It is simply one colossal finger exercise, with little or no respite. The technic of the first movement is based essentially upon that rudimentary action of the fingers in alternation to which we give the rather vague name "the slow trill," and into what intricacies and almost impossible storms do we not find him elaborating these groups of tones. To take one example, consider the group of four tones, C—A—B—A, in the right hand against a similar group in the left, which through two measures faints and fails "like a star slow drowning in the light," then comes up again with changed tones to a brilliant climax. Again, consider the long scale run in contrary motion by which he returns from the episode to the repetition of the first theme, and the still more difficult similar run in contrary motion just at the conclusion. The counter theme of the first allegro in this radiant sonata is in bold contrast to the principal theme. The opening subject (C major) sounds like an orchestral tremolo, followed by an orchestral unison. The counter theme in a foreign key, E major, is a piece of flowing four part composition, much like a hymn. It is followed by a variety of phrases, chiefly thematic, and yet veined, streaked, mottled with bits of melody. Especially difficult is the conclusion of the E major part, where triplets of eighths and, still later, groups of four sixteenths, occur in contrary motion upon the tonic triad and the dominant seventh—each hand the same. To play this passage slowly would give one the impression that it was simple finger exercise, and the analysis, both of the harmony and the figuring, would not puzzle a beginner, yet

when the tempo is raised to its proper place the endurance, speed, uniformity and automatic order of the fingers in playing this passage are so great that no one but a virtuoso can really bring them to their full impressiveness, and, instead of sounding simple, it is one of the most sonorous and thrilling effects in the whole work.

In the opening of the second strain (that portion which is called in German "Durchführungssatz") the four note motive, which makes a conspicuous melodic bit in the opening theme, is taken up and tossed from crest to crest of a long billow reach of harmonies, modulating widely. Throughout this part the left hand is required to make short groups, extending through an octave, upon chords that would be technically designated as reiterated short arpeggios. Take this passage slowly and you will say "That is nothing to do," but raise it to the proper speed and it is next to impossible to cause these flowing chords to glide clearly one into the other, neither dropping nor accenting any tone.

Another technical peculiarity of Beethoven's piano works may be found brilliantly illustrated in the rondo of this "Waldstein" sonata, namely, the setting of a melody against a prolonged trill in the same hand. Thus, toward the end of the theme we find the original period a perfect trumpet melody in the tonic triad and dominant seventh of C major, played entirely with the outside fingers of the right hand, while the inner fingers of the same hand, first and second, deliver a sustained trill. The same effect is taken up again and enlarged in the coda, where the melodic phrase is modulated through C major, C minor, A flat major and F minor against a long sustained and most exhausting trill. The pianist Thalberg had a great reputation for this special effect, and his popular transcription of the American melody "Home, Sweet Home," there is a variation, where, in the manner of Beethoven, he sustains a trill on the fifth degree of the scale (that is, the mutual tone of the tonic and the dominant harmonies) against the entire theme. Thalberg has added one extra difficulty, in that the melody is played in octaves and the trill delivered with the second and third fingers part of the time, and at other times with the first and second fingers.

This peculiar device dates back to Beethoven, and in that great master of technic, J. B. Cramer, we find a number of beautiful studies written to embody and develop it. Especially interesting and beautiful is the study in B major, where, from the beginning to the end of the composition, in some voice, a trill is heard, and it is uniformly distributed in alternation between the outer, that is, upper part of the right hand, the inner, or lower part of the right hand, the upper, that is, inner part of the left, and the outer (lower) part of the left hand. This is simply pushing to its logical extreme the same idea which Beethoven invented. Few things which the pianist is called upon to do are more difficult or more beautiful than this kind of polyphonic work—a sustained and uniform trill holding together the intervals of a melody.

Another technical element of apparent simplicity, but of actual difficulty, is his method of sustaining his harmonies at climactic passages in the tone structure by rolling them into oceanic breadths of arpeggio. A notable instance of this feature will be found near the close of the allegro assai of the op. 57. After a characteristic passage of mounting harmonies, which climb the scale with ever augmenting energy, he bursts into a wild roll of extended arpeggios, surging over the whole keyboard. There are but four chords, and they are not especially intricate to the eye of the theorist, viz., the B flat minor triad, B flat, D flat, F, the diminished seventh on B natural, B natural, D natural, F natural, A flat, then the six-four position of the F minor chord, C, F, A flat, and, lastly, the dominant seventh of the key of F minor, C, E, G, B flat. If these chords were given to the player's hands in any ordinary form they would not be especially difficult, but when they are rolled out in triple eights, each with twenty-four notes, eight triplets, at about nearly twelve tones to the second, and all that at fortissimo, the union of exact automatic measurements of distance, of lightning-like rapidity, and of contractile energy is so extraordinary that any but the virtuoso well may quail at the task of delivering it, as its full demands are terrible.

In the closing movement theme and variations (C major) of the op. 111, the last of the great sonatas, we find a difficulty very usual in Beethoven, although seldom manifested in such perfection as in that remarkable set of variations. The difficulty here alluded to is quite as much of the mind as of the muscles, yet it might be fairly classed as technical. It is the clear enunciation of the theme, or at least the salient tones of the theme through a dense but clear counterpoint. This counterpoint is wrought with intellectual outlines from simple materials, and although not hard of apprehensions in its details can only with the greatest difficulty be made to cohere and remain in the memory, so as to feed fluently the flying fingers that they may utter its mystic message without stammering.

Another difficulty by no means infrequent in Beethoven's piano music is the location of strong accents at unexpected places, that is to say, by syncopation. In the sonata, op. 26, there are some beautiful illustrations of the effect thus made, and in many other works the dislocated,

or readjusted, accents are the chief beauty of the music. Anyone who attempts to read the music of Beethoven without adequate accentuation will be as weak and ineffective as an actor who should declaim Shakespeare without those emphatic words and passionate outbursts which are the life of his poetry. The importance and weight of Beethoven's basses also must claim a word of technical comment. It used to be asserted of him, as if it were a blemish, that his basses are heavy, just as Wagner is found fault with to-day for a similar quality; but in the massive, noble basses we must find much of Beethoven's most characteristic effect. The fingers of the pianist who essays Beethoven must therefore be uniformly strong and dextrous, the left as perfect as the right, for the counterpoint and the runs as often descend into the lower octaves of the keyboard as they ascend, and the melody is located, as in a string quartet, now here, now there, throughout the four voices of the score.

The intimate relation between the orchestra or the string quartet and the piano compositions will be found nowhere more lucidly illustrated than in the lovely pastoral sonata, D major, op. 28. This is so exactly like a string quartet that one scarcely needs do more than transcribe the notes in order to play it with bowed instruments. This equality of all the ten fingers, this genuine republicanism of those wonderfully muscular extremities called fingers (founders of all the arts) must be perfectly established by him who would play and interpret Beethoven fittingly. He knows no weak, no sluggish finger, and, like Dante, who said that no word had ever forced him to say what he would not, but that he had compelled many a word to say what it would not, Beethoven might say that he had entrusted to many a finger beauties of tonal expression of which it never dreamed before, and had compelled it to bear his freight of meaning.

Various special effects which might be classified with distinctively virtuoso effects, or mechanical ingenuities of modern composers, may be found, in their inception, in Beethoven. Thus, the crossing of the hands, where it occurs, is done really in the interest of mechanical ease, and to facilitate execution, but owing to its appeal to the eye, and the peril of the single spring, it is regarded as a conspicuous and surprising display of technical skill to deliver them with precision. In the familiar "Sonata Pathétique," op. 13, the counter theme in E flat minor begins with a lovely ascending motive of four notes, taken by the right hand in the low bass, then repeated above. In the equally beautiful though less known sonata in D minor, op. 31, No. 2, just the reverse of this takes place, for two supplementary phrases of the theme are placed in the low octaves and the high, but are delivered by the left hand exclusively.

Finally the use made by Beethoven of grouped tones should be alluded to. Under the vague and unscientific term "five finger exercises" almost countless groups of tones are formed, two, three, four, or more, with as many varieties in their order as arithmetical permutation has any knowledge of, and these in their various adaptations to the fingers give rise to an endless number of petty but perplexing difficulties. As troublesome as kinks in a wire are those little spots of feebleness, or jerking emphasis, or twitching haste, which cause flaws in the pure flow of counterpoints and scales, but these must be perfectly mastered by him who would be an artist. Even in these days when a hundred men of phenomenal gifts have lavished their best ingenuity in enriching the resources of the piano's technic, when octaves and chords and skips and tremolos and many species and arpeggios of varieties incalculable have been invented, the hardest thing to do upon the elastic keyboard is still to play the finger groups with pearly speed and uniformity. In such figures Beethoven's music is rich, and all his sonatas furnish illustrations thick as autumnal leaves that strew the brooks in Valombrosa, and like those sad symbols of death the bright hopes of many a brave beginner have been chilled and cast down by these stubborn, tantalizing finger exercises.

In the sonata, op. 53, already cited, many may be found, but the whole finale of the "Appassionata," F minor, op. 57, is the best case in point. Dextrous, equal, and strong must be the fingers that roll off those brilliant tone-chains with the smoothness and relentless uniformity of chains.—JOHN S. VAN CLEVE in Cincinnati "Courier."

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The Broad Street Conservatory of Music is situated at 1331 South Broad street, Philadelphia. The director and proprietor is Mr. Gilbert Raynolds Combs, whose business tact and artistic taste have made the institution the undoubted success it is. The catalogue contains illustrations of the interior and exterior of the conservatory and portraits of Director Combs and some of the leading members of the faculty. It would be apropos to quote here from a contemporary about the conservatory:

No greater indorsement concerning the worthiness of this institution can be presented other than a brief reference to the work it has performed. It is by no means the oldest establishment of the kind in America, but during its existence it has accomplished greater work than many institutions which boast of their years of operation. The Broad Street Conservatory of Music, backed by an ample store of progressive ideas and a faculty of teachers second to none in America, has been able in a few years to attain a position fully equal to any conservatory in this country. It has created more practical, successful teachers of the class sought by other institutions for heads of their departments than any other; its pupils and graduates are conceded to possess the greatest practical and artistic knowledge, while the character and tone of the conservatory are of the very highest standard. In short, it is a thoroughly reliable, conservative, well managed school of music, in which pupils derive the benefits peculiar to conservatory methods and the direct influences of the best teachers and that musical atmosphere so essential to the rapid advancement of students. Constant association with the able and earnest faculty, eager and determined pupils, attendance at the instructive lectures, debates, ensemble classes, concerts, &c., all tend to a more rapid progress and a better musical education. And in this connection it may not be out of place to mention that the Broad Street Conservatory of Music offers a greater number of free advantages to pupils than any other institution in America or Europe.

Longevity of Musicians.

Editors Musical Courier:

WITH reference to Mr. Willhartitz' list which appeared in your last issue, perhaps I may be permitted to point out, as a singular coincidence, that twenty-four years ago I supplied a similar list to Rudall's "Musical Directory," London, and that the results arrived at exactly correspond. I ventured to add to my little article that the average life of a musician, sixty-two years, bears most favorable comparison with that of any other community of men.

JOHN TOWERS,

The Towers School of Vocal Music, New York.

Casino Meeting.—The annual meeting of the stockholders of the company controlling the Casino takes place there next Saturday.

A Correction.

Editors Musical Courier:

THE London "Figaro's" statement that some Liszt letters are to be published by Breitkopf & Härtel, under the title of "La Mara," must be a peculiar misunderstanding. "La Mara" is the pseudonym of Marie Lipsius, a distinguished writer on music residing in Leipsic, who has become known as the translator of Liszt's "Chopin," and as author of the "Musikalische Stadienköpfe," "Gedanken Verühmter Musiker über ihre Kunst," and other works.

A. EUDS.

Honolulu Musical News.

SINCE my last musical matters have been very quiet.

The schools have closed for vacation and most of the teachers have gone rustication. At the closing exercises at the various schools music was rather a prominent feature. At St. Louis College the music was splendid, under the direction of the able brothers. It is at this school where there is an orchestra.

At Hilo on August 4 a concert was given, at which Miss Louise Dale, Mrs. Austin, Messrs. Lyman and Hitchcock sang, and Miss Lyman played a piano solo. It was a delightful treat to the residents of that pretty town.

Sunday, July 31, was the twelfth anniversary of Mr. Wray Taylor as organist at St. Andrew's Cathedral. The choir observed it by rendering magnificently a special program of music, including Dudley Buck's B minor Te Deum and his Jubilate in A.

If this should catch the eye of anyone thinking of taking a pleasure trip let him come to these lovely islands and view the unparalleled scenery and the most wonderful active volcano in the world. Just now it is very active and likely to be. There is a hotel close to the crater, where you are as comfortable as if in a New York hotel. But the air is better up there.

HAWAII.

Xaver Scharwenka in Quarantine.—Xaver Scharwenka, the pianist-composer, is on board the Normannia at Quarantine. He is in the best of health, but is of course unable to give any piano lessons at present.

Joseffy Camping Out.—Joseffy, the curly-haired giant of the keyboard, has been camping out on Lake Saranac in the Adirondacks. Judging from a photograph of the great virtuoso sitting in his tent, he must be in capital health and spirits.

By Cable.—Rafael Diaz Albertini, the great Cuban violinist, will make a tournee here this coming winter. His first concert will take place some time about November 15, when he will be heard with orchestra. He will be accompanied by Hubert de Blanck, of Maurice Dentrement fame. The artists will be under the management of Henry Wolfsohn.

Herman Rakeman.—Herman Rakeman, the well-known violinist of Washington, was in New York last week en route to Boston. The Washington Musical Club, of which he is a principal spirit, will still continue its activity this season, though its 'cellist, Mr. Miersch, has joined the New York Philharmonic Club. Another 'cellist will be soon forthcoming, and Mr. Rakeman and his associates will do, as they have hitherto done, all that lies in their power to elevate the musical status of the capital.

S. B. Mills Better.—The many friends of the veteran pianist, S. B. Mills, will be pleased to know that he has recovered from his late serious illness and is able to be out.

In the Adirondacks.—Miss Nora M. Green, the vocal teacher, of 420 Fifth avenue, has been summering in the Adirondacks. She will return this month.

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Felix Mottl Insane.

[Cablegram.]

BERLIN, September 5, 1892.

FELIX MOTTL, director of the Grand Ducal Opera House in Carlsruhe, has become mentally unbalanced and has been taken to an asylum. Overwork is the cause of his trouble. The physicians who have examined him give hope that perfect rest will restore his mind.

Mottl probably is the finest orchestral leader in Germany. At the Bayreuth festival this year he won the highest praise for his magnificent work in conducting and was pronounced unanimously by the musical critics present to be one of the foremost conductors of the present day. His duties at the festival, combined with his regular duties at Carlsruhe, overtaxed his strength. His nervous system is a wreck.

Melamet's "Columbus."—The festival cantata "Columbus" will be produced under D. Melamet, director, who is also the composer, by the United German Singers, 3,000 in number, at the Seventh Regiment Armory October 11. The following soloists have been engaged: Emma Juch, Marie Groebel, C. C. Towne and Heinrich Meyn.

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ESTABLISHED JANUARY, 1880.

No. 654.

NEW YORK, WEDNESDAY, SEPTEMBER 7, 1892.

THIS edition of THE MUSICAL COURIER is delayed a few hours because of Monday last, which is one of our press days, being a State holiday known as Labor Day—probably because people do not work.

DETAINED by the cholera inspection in the lower bay and now on steamships held by Quarantine: E. P. Mason, Mason & Hamlin Company; E. Urchs, Steinway & Sons; J. N. Merrill; Jack Haynes; and Hugo Worch, the Sohmer agent at Washington.

BROTHER GUILFORD, of Boston, has finally settled at St. Paul, Minn., where he is engaged with Messrs. W. J. Dyer & Brother. It took Brother G. a long time to decide, but he certainly did make a good selection if it was a long time coming.

IT is reported that the F. E. Warren Company, of Cheyenne, Salt Lake City, Boise City, &c., is to wind up its affairs, if not altogether, at least in some departments, including its piano and organ department. No orders for goods have been issued for some time. Mr. Jenkins, who has charge of the Salt Lake City branch house, may go into the piano and organ business on his own account after the liquidation of the business. F. E. Warren himself is United States Senator from Wyoming.

IT looks very much as if the Phelps Harmony attachment to upright pianos is going to win its way into favor. It is one of the very few meritorious, practical inventions of the latter day, as applied to pianos, and by sheer force of its usefulness will win. Piano manufacturers will be compelled to use it—and that's all there is to it.

THE climax of stupidity of the Saturday music and music trade papers published in this city was reached last week. Ignorance, lack of judgment and of newspaper instinct, and not an item of news, characterized these poor, insignificant papers. Why should they have any circulation or influence? The worst feature of this sad case is the reproach these sheets bring upon the intelligence of the men of the piano, organ and music trade.

MR. FOX in his last paper publishes an editorial showing with mathematical certitude that Mr. Bill's weekly venture will last about five months. Mr. Fox has made a miscalculation. He based his arithmetic on the use of three reams of paper. Bill only uses one and a half reams a week, exclusive of the cover, and that gives him at least two additional months. Viewed on its merits the paper should have been made an annual instead of a weekly. Once a year of a paper of that kind is about all that an average healthy man is expected to endure. Then there is the cholera down the bay, besides.

THERE is the best of reason for stating that, notwithstanding the conclusion of the Chickering-Chase Brothers Company contract by limitation on September 1, the Chicago house of that name will continue its past pleasant relations with Messrs. Chickering & Sons and sell more Chickering pianos than ever before. Although we are not entitled to the privilege of making an official statement, we are warranted in saying that all arrangements have been perfected to sell 500 Chickering pianos during the next 12 months from the Chicago house of Chickering-Chase Brothers Company, and the number may run to 600. In high grade pianos there is nothing to excel this.

IT is but just to say that the Gildemeester & Kroeger pianos now put before the musical world are art gems of the rarest kind. The Gildemeester & Kroeger piano is also a gem for dealers to handle and make money with at the same time. The number of these pianos shipped during August was the largest monthly output since the birth of the firm, and it was a larger output than that of the majority of houses here. All this is true and can be shown by books and accounts, and it is not merely the utterance of optimistic piano men. The success of Gildemeester & Kroeger is one of the features of the New York piano market. The firm is on the high road to prosperity and renown.

STOP the consignment of grand pianos, except such as are used at concerts. There is no use in furnishing people with grand pianos on consignment and lowering the level of your standard. The dealer does not respect you any more for consigning your grands, and furthermore does not believe that they cost you what you profess to him.

Stop sending your traveling men on the road without *carte blanche*, and with no liberty to exercise their judgment when to or when not to entertain your agent or customer. Stop treating your traveling men as if they were bent upon making a few dollars out of you on the expense account.

Stop advertising in ridiculous music trade papers, and by all means stop reading them. The time spent every week in going through that class of papers could be profitably apportioned to the study of trade problems.

PIANO making in Brooklyn has never been at so high a pitch of prosperity as in the present time with the makers of the Wissner uprights. The factory is pushed to its utmost and already orders ahead for fall delivery are coming in so satisfactorily as to make it look dark for those laggards who postpone ordering until the last moment, only to find then that they are too late.

THE new mammoth establishment of Thomas Goggan & Brother in Dallas, Tex., is to be presided over by Mr. C. W. De Zouche, as manager. For the last six years Mr. De Zouche has creditably occupied a position of trust with C. H. Edwards of the same city. He is to be congratulated, and so are the Messrs. Goggan in securing the services of a man of ability and experience.

AT a meeting of the Board of Trade of Canton, Ohio, on August 29, a communication from a piano factory was read in which the concern, claiming a working force of 70 men, stated its desire to locate in that town. A bonus of \$2,000 was the inducement asked for. The matter was referred to a committee. Any piano concern working 70 men that will go from somewhere or anywhere to Canton for a \$2,000 bonus ought to stay where it is or go out of business altogether.

WILEY B. ALLEN, of Portland, Ore., who now represents the line of the B. Curtaz & Sons Company, San Francisco, have arranged with Geo. C. Will, of Salem and Albany, Ore., to handle the same line. These Pacific Coast firms are at present very active, including even Linsheimer, who is still selling on instalments for nothing down and nothing a month. Linsheimer is a conundrum. He will sell a \$1,000 grand piano on instalment at rent rates and yet turn up 100 years later and show a profit.

AMONG the busiest shops in New York to-day is that of Behning & Son. It must be gratifying indeed to the old patrons of this house to witness the improvements they have made in their product and to see the steady advance that has been the rule under the capable management of Mr. Henry Behning, Jr. Ever since the reins were put in his hands he has driven at a steady pace, keeping well up with the procession, but making no spurts or dashes—in other words, he has been sensible, conservative and successful, and the net result is that the business of Behning & Son is to-day in a better condition than it has been for years.

IN time to come the musical public and the piano makers will realize the importance of the step taken by Messrs. Decker Brothers anent the Janko keyboard. Long ago it was pointed out in these columns that the Janko marked an epoch in piano construction that was well worthy of serious consideration by all who look beyond to-day, and in our musical department exhaustive treatment has been given the subject. Messrs. Decker Brothers, admittedly among the most far seeing piano makers we have, have taken up the new idea in earnest, and examples of it may be seen at their temporary warehouses at Union square and Sixteenth street, East. Before long the device will be brought more prominently before the public than heretofore, and musicians and piano builders alike will have an opportunity to judge of the possibilities it presents. When in time to come the Janko, or some keyboard based on its essential principles, shall supersede the arrangement of to-day we shall look back to 1892 with grateful remembrance that it was Decker Brothers who first gave the movement impetus in America, and that to them belongs the credit of the introduction of an innovation that will then be an established fact.

CHASE BROTHERS PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

*Muskegon, Mich.**Grand Rapids, Mich.**Chicago, Ill.*

NEW ENGLAND PIANOS

LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET,
 BOSTON.
 Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.
LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.

262 and 264 Wabash Avenue, CHICAGO, ILL.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.

FACTORIES AT DERBY, CONN.



HIGH GRADE MEHLIN PIANOS.

 Are the most Perfect, Elegant, Durable and Finest
 Toned Pianos in the World. Containing more
 Valuable Improvements than all others.

 — MANUFACTURED BY THE —
CENTURY PIANO COMPANY.

 MINNEAPOLIS FACTORY: MINNEAPOLIS OFFICES AND WAREHOUSES:
 Cor. Main, Bank and Prince Streets. CENTURY HALL, cor. Fourth St. and First Ave., South.
 NEW YORK FACTORY, WAREHOUSES AND OFFICES:
 461, 463, 465, 467 WEST FORTIETH STREET, cor. 10th Avenue.

WEGMAN & CO.,

Piano Manufacturers.

 ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The
 greatest invention of the age; any radical changes in the climate, heat or dampness
 cannot affect the standing in tune of our instruments and therefore we challenge the world
 that ours will excel any other.

AUBURN, N. Y.
THOMAS MUSIC CO., 843 Broadway, New York, Gen'l Eastern Agents.

THE VOCALION ORGAN.

 The Most Important and Beautiful Invention in the Musical
 World of the Nineteenth Century.

 The Music Trade and Profession are invited to hear and inspect this charming instrument
 as now manufactured at **WORCESTER, MASS.**

FOR CATALOGUES AND PRICES ADDRESS

MASON & RISCH,
WORCESTER, MASS.

 NEW YORK WAREHOUSES: CHICAGO WAREHOUSES:
 10 E. 16th St., J. W. CURRIER, Manager. LYON, POTTER & CO., 174 Wabash Ave.

ROBT. M. WEBB.

CLOTH, FELT AND PUNCHINGS.

PAPER PIANO COVERS—Pat'd March, 1892.

190 Third Avenue, New York. Factory: Brooklyn, L. I.

WOODWARD & BROWN PIANO CO.

MANUFACTURES
HIGH
GRADE
PIANOS.

BOSTON, MASS.

SHAW.

IT is a safe venture that no piano making institution in America starts in for the fall trade under more favorable circumstances than the Shaw Piano Company, of Erie, Pa.

Their factory building is completed, their facilities are greatly enlarged and they enjoy a surety of orders such as few concerns can boast and such as no other concern of the same age can feel.

When you come to look it over, hasn't this Shaw success been a remarkable one? But a few years ago the very name was unknown in the trade, and yet within that time not only the name but the instruments that bear it have become as famous as many an older house that has fought for generations for position.

Surely there must be some reason for this, some set of reasons that must be apparent if one but traces the various but never varying movements of the Shaw toward prosperity and popularity.

As usual in successful enterprises, there are some simple fundamental principles that the success is built upon. And in the case of the Shaw Piano Company it is easy to discover that these primary elements have been merit, capital, enterprise and advertising.

The first all who know the Shaw piano will recognize as a very large factor in the company's present standing in the trade. Everyone who has handled the Shaw piano, everyone who has visited the Shaw factory, must know of its internal and external excellences. They must know from experience in selling it, or from seeing it in process of construction, that it is an instrument honestly made, of good stuffs and put together by competent men, the whole being based upon scientific principles that are the outcome of years of experience on the part of its originators. No more excellent case work, no more pleasing designs of exterior—but it is needless to again point out the good points of the Shaw—everyone knows that it came into the field to fill a position peculiarly its own; that it has turned out to be exactly as it was represented—if anything a little better. In a few words, the piano itself is a success because it is what people want and it gives satisfaction to those who want it, than which no article of commerce can be expected to do more.

The second element, capital, has been one which has never bothered the Shaw Piano Company. The men who went into the enterprise at its inception are men of means and business experience. They have been able to cope financially with every difficulty that arises in a large business. They have been able to build as their growth demanded, they have been able to purchase materials advantageously, and they have been able to swing the heavy load which every piano maker in these days must handle if he would enter into competition with his neighbors on a broad gauge principle. Thus we have the merit as a basis and the capital to make it known, to sustain it and to market it, and we are brought to a consideration of the two remaining features, enterprise and advertising.

They are well mentioned together, for in no phase of the Shaw enterprise has any other element exceeded advertising. A tremendous amount of enterprise was developed in the first creation of the merit and the concentration of the capital, and this enterprise has shown itself in every legitimate direction in the introduction of the article, in the establishment of agencies, the enlistment of the interest of wide-awake dealers, the employment of competent travelers, the constant improvement of the product, the brushing aside of others insurmountable difficulties, and the general determination to "get there," to arrive, as it were. But the advertising of this enterprise and the enterprise of this advertising has been one of the almost startling events in the piano trade since the Shaw Piano Company started in.

It has been such advertising as does the heart of a newspaper man good. It has been liberal, yet sensible; it has been profuse, yet modest; it has flashed the word "Shaw" on the public in countless ways,

some of them entirely original; it has made dealers want the piano because people asked about it, and it has helped the agents to do business because still more people asked for it every day. And when the instruments have been bought and resold and put into actual use they proved exactly what was said of them to be true—that is all that can be asked.

Perhaps the whole secret of the Shaw success can be boiled down into one word, brains—which in Shawdom means Mr. Harry J. Raymore.

SHAW FACTORY.

A Flag Raising.

An Erie Manufactory Floats the Flag of Protection.

YESTERDAY there was a quite little celebration at the fine new building of the Shaw Piano Company at the corner of Twelfth and Raspberry streets. There was a formal flag raising over the new building, conducted by the officers of this very vigorous Erie company. Congressman Griswold, president of the company, was present as master of ceremonies, and his son, Matthew Griswold, treasurer of the company; H. J. Raymore, secretary; Chas. F. Reeps, superintendent, and R. M. Summers, traveling salesman, were also participants in the interesting ceremony of raising the flag over the building.

It was significant in a number of ways. It indicated that the institution was an American one. Being an American manufactory it is protected by the American laws that protect all her industries, so the protection flag is properly placed above the institution it protects. Then, as one of the members of the party remarked, the flag was more appropriately in position over the factory since it is to have protection from the elements by another recent American institution. Its roof is of American tin.

This calls to mind a story that Mr. Wm. Hardwick related at the meeting of a few days ago at which Dr. Flood made his address to Erie Republicans. He said that some time back, when the McKinley act was still on its passage and there was considerable discussion about what it would accomplish for the United States, a friend of his engaged him in argument on the subject of making tin plate in America. Mr. Hardwick had maintained that by the help of the protection act tin would be made on this side of the Atlantic. His friend argued that such a thing was impossible, even with the McKinley law to help it. That was all there was of the matter at the time, but it chanced a few days previous to the date of the meeting referred to that a rain storm drove Mr. Hardwick to seek shelter, which he found in the new factory of the Shaw Piano Company.

The same rain had driven his friend, who had been a disputant with him on the subject of tin plate, to seek shelter in the same building. There they were, both finding shelter under what the gentleman not so long before had pronounced impossible. American tin plate was a reality, as both parties to the debate knew from their personal experience. "It struck me as a remarkable thing," said Mr. Hardwick, "that I and this doubter should have such a practical demonstration of the fact that the McKinley bill does foster new industries and that tin plate is not an impossibility in America."

The new Shaw Piano Factory is one of the best in the city, and seen from the hills away south of Erie it looms up as the most imposing figure of the west end of the town. The main building is four stories high, substantially built of brick, and although not ornate, is trim and neat in appearance and has a decidedly business character.—Erie "Daily Times."

Helps to Advertisers.

THE following letter, accompanied by a large poster of samples, has been issued by the advertising department of Messrs. Lyon & Healy:

CHICAGO, August 26, 1892.

DEAR SIR—Many of our customers have asked us for permission to use some of the striking and attractive cuts originated by us for advertising purposes. It has occurred to us that we might assist our patrons by preparing a list of these electros and supplying them with same at a nominal price.

With this end in view we forward you herewith an illustrated price list of some of the most effective used by us, and will be pleased to send you any of them you may wish. Washburn agents will be furnished with electros relating to Washburn goods free of charge.

In our experience we have found that original and striking cuts have added materially to the effectiveness of both our newspaper and circular advertising, and we have no doubt that you will find them of great value in developing your business also.

Very respectfully,

Lyon & Healy

SOMEWHAT significant: The Piano Makers' Union has appointed a special committee to draft an amendment to the union's constitution prohibiting members from joining the State militia.

AMONG changes to be announced is that made by J. Wright Chamberlain, for many years with the Waterloo Organ Company and Malcolm Love & Co. Mr. Chamberlain will hereafter manage the new Boston Piano Company, just incorporated at Wooster, Ohio, with a capital of \$50,000. He is a capital man.

WE would suggest, in a fraternal spirit, to the New York "Staats Zeitung" that, while it is perfectly justified in discussing Mr. Alfred Dolge's economical theories and his views of the principle of protection, it is destined to strike a serious snag when it makes misstatements in reference to the character and nature of the products of the Dolge Mills. Mr. Dolge is not a man who will tolerate the dissemination of false and malicious reports regarding the Dolge industries without effective protest.

MR. OTTO BRAUMULLER, president of the Braumuller Company, left New York on Sunday last for an extensive trip West, where the affairs of his company demand his personal attention. The Braumuller piano has developed into such a strong seller in some parts of the West, and is now run by so many agents as their "leader," that Mr. Braumuller finds it advantageous to give his individual oversight to many of the agencies. He will be absent for about a month, in which time the affairs at the factory will be looked after by Mr. Turner, the treasurer of the company, who has within a few years come to be a full fledged piano man, who can give advice to many others who, though longer in the business, have not been gifted with Mr. Turner's keen insight, knowledge of human nature and of business methods, to say naught of his great fund of general common horse sense.

The many friends of Mr. Albert Wigand, who was for many years with Ernest Gabler & Brother, will be gratified to know that he has joined the forces of the Braumuller Company and that he is now traveling through New York State and Pennsylvania, where he has already done an excellent business.

The present factory of the Braumuller Company at 402, 404, 406, 408, 410 West Fourteenth street is particularly accessible, and no dealer visiting New York should omit a visit to it, if only to acquaint himself with the radical and novel practical improvements, some of which are mentioned in an advertisement on another page.

Beethoven's Grand Piano.

BEETHOVEN'S Broadwood grand piano, now belonging to the National Museum at Budapest, has an important place among the Beethoven relics in the Vienna Exhibition. The following description of it is translated from the recently published catalogue of the German and Austro-Hungarian loan collection: "Beethoven's grand piano, manufactured by John Broadwood & Sons, of London, with the name Beethoven inlaid and inscribed upon the wrestplank. 'Hoc Instrumentum est Thomæ Broadwood (Londini) donum propter ingenium illustrissimi Beethoven.' Then follows written in ink the autographs of Ferd. Ries, J. B. Cramer, G. G. Fe. ai (?) and C. Knyvett. Three unisons, compass six octaves (C C), two pedals (raising the dampers and shifting), without iron framing. Belonged to Franz Liszt."

The query in the catalogue is easily answered by filling in Ferrari, the name of a well-known musician, who accompanied Mr. Broadwood to Vienna when he made Beethoven's acquaintance.

This is consequently the identical piano Beethoven wrote about, under date of February 3, 1818, to Mr. Thomas Broadwood, saying (vide Grove's Dictionary) that he would regard it as an altar on which to lay the finest offerings of his genius. That he appreciated the instrument was show by the care he took of it—for he would only allow one man to tune it, Mr. Stumpf—and his praise of it to Friedrich Wieck, to whom he showed a hearing apparatus connected with the soundboard he had made for it.

It remained with him until his death, and was then sold by auction. It was again sold by auction in 1836, when Spina bought it for 181 florins. Later on it became, as is well known, the property of the Abbe Liszt, after whose demise, in 1886, it was given to the Budapest Museum.—"Musical News," London.

—Simon B. Shoninger, of the B. Shoninger Company, New Haven, who has been at Poland Springs, reached home on Thursday via Boston.



**THE RESULTS OF
HONEST POLICY
AND
CONTINUANCE
OF FIRST PRINCIPLES**

**Unqualified Endorsement
by the Trade and Public.**

**Unprecedented Growth
of Business.**

Increased Popularity.

**Universal Favorable
Comment.**

**Renewed Exertions on the part
of our Representatives.**

ATTRACTIVE FACTS

RESPECTFULLY SUBMITTED.

SHAW PIANO CO., MANUFACTURERS OF THE **Matchless Shaw Piano, ERIE, PA.**

WEBER.

Future of a Great Piano.

THE COMPANY AT WORK.

Brilliant Outlook.

NOT until last week did the Weber Piano Company issue its first official manifesto, as published in these columns at the time, and in terse and direct language relate the results of the transformation of the estate of the late Albert Weber into a stock company, incorporated under the laws of this State.

A considerable amount of speculation had been indulged in during the progress of the negotiations; many comments had been made upon this extraordinary event in the trade; the results of the movement upon the future of and the traffic in high grade pianos had been freely discussed and the total effect upon the development and history of the piano industry freely considered by every intelligent observer of trade phenomena, and yet until last week the incorporators and those most intimately affected had refrained from anything more than a fugitive or fragmentary talk on the subject.

The truth of the matter is that the event and transaction were of such momentous significance that everyone interested appreciated the desirability of maintaining a reserved attitude and awaiting the culmination of all the heterogeneous and complicated legal processes associated with this metamorphosis without anticipating the final result by indulging in useless discussion. To some extent the peculiar character of the men interested in bringing about the success of the movement can be gauged, and their future conduct judged, by the methods they pursued in the inception and conduct of these negotiations. The strict adherence to a policy of silence and dignified attitude of patience in awaiting the natural course of events, without indulgence in much of the usual anticipatory rhetoric so common in cases of the kind, may give an insight into the system that is to prevail in conducting the Weber business under the sagacious management of the same men. It is reasonable to conjecture, on the basis of past experience in this instance alone, that men of affairs such as brought about this turn of events in the piano trade in the manner referred to are very apt to invest the business of the company with similar parallels of conduct.

A Trade Epoch.

The reasons that brought about this transaction, by means of which the Weber piano becomes one of the most potent factors in the piano line, and which will affect, directly and indirectly, the whole trend of the high grade piano business, are to be found deeper down than in the mere mutual desires of both parties to the contract to coalesce for mercantile and financial advantages. Students of trade tendencies will have observed that the past few years exhibit a large number of records of trade movements, all planned upon a higher level than such as are embraced in the enlargement of facilities, establishment of branches, control of extensive territory or increase of capital.

Evidently a tendency has arisen, sympathetic with similar tendencies in other trades and in general, to place the piano business on a larger field of action, and thereby increase its scope and its possibilities. May not those who proclaim that the piano business in this country is in its infancy be true prophets? We look upon this Weber movement as nothing less than the culmination of all the vast movements that have been in progress in the piano trade during these recent years.

It therefore assumes the proportions of a trade

epoch. It must necessarily prove to become an enormous stimulus to an aggregation of interests, dormant conditions will be revived into activity, and many firms and individuals whose identification with other firms and interests were supposed to have been absolutely permanent will be deflected, while the relations of others will become modified.

A great capital has suddenly been brought into the piano trade and it must be utilized on the broadest lines and in conformity with the best methods to become healthily operative as it is intended, and the only methods available are such as are calculated to enlarge the scope of the modern high grade piano trade. No organization such as this Weber Piano Company could have been created by men who are not influenced by the prospects of a wider development and a greater extension of the mode of prosecuting an art industry.

All these men must have been convinced that vast opportunities are available for a great piano company, and that a manufacturing plant such as this Weber plant could appeal to the best and most refined elements of the music trade and the musical profession with the assurance and confidence of success, not only on the strength of a vigorous reputation but also because of the quicker appreciation of the merits of such an article as the Weber piano prevalent at the present time. *THE MUSICAL COURIER* is consequently correct when it designates this transaction as a trade epoch, for from it will be dated a renewed activity and extension of the traffic in high grade pianos under the supervision of men whose views of industry and commerce are in direct touch with the most approved sentiments of the hour.

Personnel.

An elaborate institution, such as a great piano business, its factory and plant, its warehouses and offices, agents, representatives and its associations with the world of music, requires delicate and careful and very judicious handling in all directions, and no hasty action should be taken regarding any of its multifarious interests. Naturally in the selection of its executive officers the greatest circumspection is necessary if success is to be obtained.

The Weber Piano Company, in the election of Wm. E. Wheelock as president, Albert Weber as manager and Robert F. Tilney as secretary and treasurer, still left vacant one office—that of vice-president—and Mr. Wheelock was addressed by *THE MUSICAL COURIER* in reference to this unfilled office.

"It will be occupied by Mr. William Foster, formerly the trustee of the estate of Albert Weber," said Mr. Wheelock, "and I desire to state that the management of the business under Trustee Foster calls for the most unequivocal praise. In fact the organization of the company could not have been effected but for Mr. Foster's unexampled ability and the exactness and fidelity with which he fulfilled his official duties."

Mr. Wheelock's tribute to Mr. Foster needs no indorsement, and yet, as it is in conformity with the views of those who have had the good fortune to come in contact with him during his régime as trustee, it is not amiss to say that Mr. Foster's case is one of the few and exceptional ones where a man not previously connected with the piano business has been able to make a success in the conduct of a large and established institution instead of interrupting its progress.

Mr. Albert Weber, who is the manager of the company, is also the largest individual stockholder, and will have charge of some of the most important details of the business. In referring to Mr. Weber Mr. Wheelock said: "Through all these negotiations I have found in Mr. Albert Weber a man of his word. His solicitude to have the interests of his mother and sisters in the old estate firmly secured, and the business at the same time strengthened and perpetuated as a tribute to his father's memory, must call for unqualified approval and commendation. In every instance he has met the case with the spirit and the practice of a man of business."

Albert Weber is a greater force in the piano trade to-day than some of those who are apt to "hear from him" are willing to admit. He has inherited to a great extent many of the leading characteristics of his renowned progenitor, such as nervous mental activity, restless ambition to excel, the quality of making friends, generous hospitality and untiring

energy. Through many vicissitudes Albert Weber has always held aloft the gonfalon of "Weber," and the name constitutes to-day as great a trade mark as can be found in the dictionary of American pianos.

Present Policy.

The infusion of the new capital and the co-operation of all these new and intellectual forces will naturally result in a large increase of trade, but the present policy of the Weber Piano Company will be conservative and free from any impulsive movements. There will be no disturbance of the present relations between the company and its numerous agents, and all those who continue to be faithful and loyal to the Weber interests will receive conscientious and ample protection. The records of the house and of the men associated with it all show that the theory and practice of permanency of relations between agent or dealer and the company will continue to remain respected. The fact that some of the gentlemen interested in the Weber Company are also interested in piano making generally will not affect the relations of the Weber agents to the company in the least; in fact, it will tend to strengthen these relations, for reasons obvious to any intelligent piano man.

The men who have for years past been identified with the Weber house in responsible positions will continue to remain the recipients of the same trusts, and will be properly encouraged in the exercise of their duties, which under the impetus of the new condition will be extended.

The Weber Piano.

The centripetal force that evolved and brought about the materialization of the Weber Piano Company is the Weber piano. It is one of the few pianos made on the globe that combines under one head an intrinsic musical value, a commercial value and an artistic value, and these differentiations must be realized and understood to be appreciated. These three distinct values, making one homogeneous factor, constitute the influence of the Weber piano of to-day in the musical profession, in the trade and in the world of music here and abroad.

Forty years of musical history are now indelibly associated with the Weber piano; the name is firmly ingrafted in the records of music in America; the name Weber is unconsciously allied with music and musical instruments, the identification being so intimate as to make the alliance a matter of course. This constitutes the centripetal forces to which we allude.

How is it to be utilized with its new environment? This is the problem that presented itself to the Weber Piano Company, and this problem is already solved.

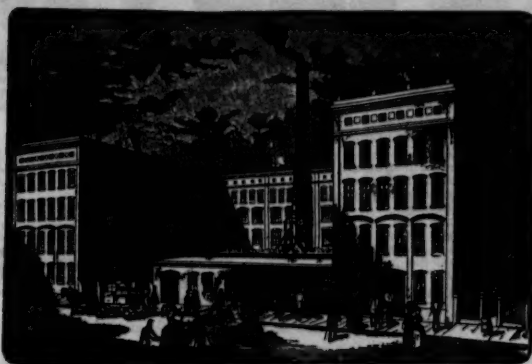
The rules and system in force and under which the Weber piano became famous will be adhered to, and only modified to conform to new ideas as they fructify; but in no piano factory will new and original thought and speculation applied to constructive theories find readier encouragement than in the Weber factory. The latest discoveries in the realms of tone and sound, in acoustics, in the adaptation of wood and metal to tone production, will become sources of experiment at the Weber factory. In short, it will be the aim and ambition of the company to continue to delight the cognoscenti with an artistic piano, which will continue to add renown to America as a producer of the most artistic musical instruments made in this century.

The factory is equipped in the best form, every department being prepared to co-operate with all others to meet the demands of the approaching fall trade. The very latest and most fashionable fancy woods will be used in the new Weber upright and grand pianos now about to come into the market.

Sotto voce, we may as well say to the Weber agents that it would be a good scheme for them to place their orders ahead of time if they want prompt service. While the company will do all it can to please its patrons, there is no doubt that the superabundance of orders for fall trade will compel it to adhere to the rule "first come, first served."

Latest.

The organization is now practically at work, the officers, as stated above, being in charge and attending to their respective duties, the negotiations having reached their conclusion in proper time for the



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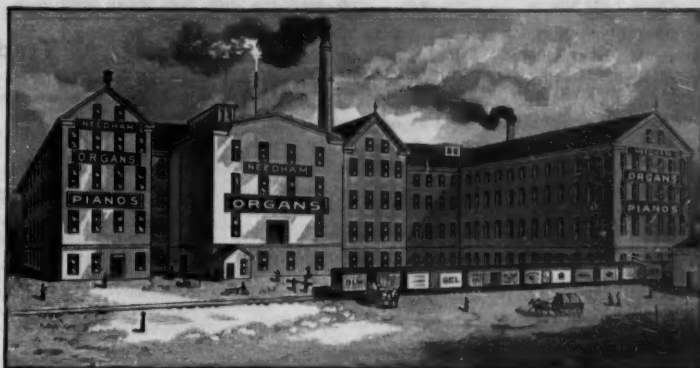
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— MANUFACTURERS OF —

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41 BRISTOL ST., BOSTON,

Manufactures the Highest Grade

PIANOS

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CONKLIN
CO.,**

VARNISH MAKERS.

NEWARK, N. J.

opening of trade. The company will follow the traditions of the house and utilize the best literary talent to publish periodically all matters of news of interest to the musical public and the trade, relating to the Weber piano.

The numerous friends of the house of Weber and the host of admirers of the Weber piano will join THE MUSICAL COURIER in extending to all those who have been participants in this successful scheme, and whose destinies are associated with the name of Weber, its warmest congratulations, together with the hope that the expectations of each and every one will be fully realized.

Piano Man Arrested.

L. G. ATKINS, a representative of the piano firm of A. C. Shaw & Co., of 1023 Eighth street, Sacramento, was arrested yesterday morning by Officer Meek on a charge of forgery.

A. C. Shaw and R. H. Mahone came to this city on Thursday morning from Sacramento and at once put themselves in communication with the police officers. They were in search of Atkins and, fearing that he might be informed of their presence in town, did not register at any of the hotels. After walking about for some time they discovered that Atkins was a guest at the United States Hotel, but had gone to the country. At an early hour yesterday morning Mahone started out in search of him, as he was informed that he had sent a wagon after the piano. Mahone returned to town without being able to locate him.

At a little after 1 o'clock Atkins was seen to drive into the New York stable; he was at once arrested and taken to the police office. Opposite his name on the police slate there appeared no charge, simply the word en route.

R. H. Mahone was seen after the arrest by an "Appeal" reporter and asked what charge he had to make against Atkins. He refused to make a statement of the facts, as he said he had promised Atkins, whose family resided near him in Sacramento County, to keep the matter out of the newspapers and to say as little as possible about the case. He was not, however, as mum to other people whom he met, as he stated that Atkins had borrowed \$550 from him some time previous and that he had pressed him for the money.

The "Appeal" afterwards learned from a reliable source that Atkins borrowed \$500 from Mahone, who runs the Slough House, a wayside place out of Sacramento, and

gave a note for the money with the indorsement of Robert Christiansen, of Elk Grove. When the note was about due Mahone wrote to Christiansen and discovered that the note was a forgery.

He also succeeded in getting \$350 from Mrs. Robinson, of Florin, by forging the indorsement of Robert Christiansen on the note.

It is stated that Atkins, who is well connected, has been leading a fast life, and has collected money which he has not accounted for. He is said to be also wanted on three other charges.

Deputy Sheriff Fay, of Sacramento County, arrived last evening, and will take Atkins to the capital city this morning.

The piano that he was trying to dispose of in Sutter County is at Sligar's stable.—Marysville, Cal., "Appeal," August 20.

Trade Notes.

—Spicer is on the road for the McPhail Piano Company, of Boston.
—R. F. Brandom is now traveling for the Hallet & Davis Company, Boston.

—Lee Boicourt, of Cairo, Ill., a musician of local repute, is about opening a piano and music store.

—H. C. Middlebrook, of Rock Rapids, Ia., is about to start a banjo factory at Sioux Falls, S. Dak.

—Frank Williams, the Sioux Falls, S. D., piano man, has rented a large floor in the Willey-Williams Block.

—Mr. H. Paul Mehlin has been elected president of the Fourth Republican Club of Midland Township, N. J.

—The W. S. Stratton Music Company, of Sioux City, Ia., has removed to a large wareroom, 417 Pierce street, that city.

—William Reinhart, of the Knabe house in this city, has been at Burlington, Vt., on business. He was entertained by H. W. Hall, the piano man of that town.

—Mr. Chas. F. Goepel, formerly with Hammacher, Schlemmer & Co., has opened a store for the sale of piano makers' supplies and tools at 137 East Thirteenth street.

—F. Engals, who claims to be a New York music dealer, got himself into trouble in Chicago with a Wabash avenue lady acquaintance who stole \$100 from him. So says the Chicago "Globe."

—Mr. Gregory, of Lyon & Healy, Chicago, was in town yesterday to attend an important meeting of the Musical Merchandise Board of Trade that took place yesterday. Mr. P. J. Healy is also in town.

—At the Cape Charles, Va., Fair, held in August, the Needham organ, "Oriental," "No. 58," was exhibited by the Hume, Minor Company, of Richmond, and received the first premium, together with a very complimentary public comment.

—The real estate reports of Monday state that William Steinway has purchased from Mrs. Ella S. Webster No. 15 East Fifty-third street, a four story brown stone dwelling, 25x65x100, for \$70,000. This building adjoins some of the Steinway factory property.

—Mr. Geo. Maxwell, United States manager for Boosey & Co., of London, England, will start on an extended trip through the West on September 5 and will be absent about three weeks. The business of this firm

has increased steadily every month since the firm opened their branch here.

—Charles Talcott, the music dealer at Geneva, Ohio, recently burned out, lost \$1,000. Insurance, \$8,000.

—Interview in the Fargo (N. D.) "Argus": "Henry Kops: Yes, we have secured the O'Neil Building on Broadway, just being completed, and will soon move in our stock of musical instruments. We will have a very handsome store when it is finished, and shall keep the finest line of musical instruments in the Northwest."

—Patents granted August 16, 1896:

Music box damping device.....	Branchhausen & Reisser.....	No. 490,963
Musical instrument.....	P. G. Haney.....	490,816
Musical instrument.....	D. Kempton.....	491,083
Musical instruments, action for me-	J. L. Muller.....	490,854
chanical.....		
Organ pipe.....	R. W. Jackson.....	490,940
Organ stop action, combination....	J. Woodbury.....	491,089
Piano action rail.....	W. Reed.....	490,890
Piano damper action.....	Richardson & Dyer.....	491,121
Zither attachment.....	Stark & Gutter.....	490,750

WANTED—An active and successful piano salesman for the road
W. J. Dyer & Brother, St. Paul, Minn.

WANTED—A position as foreman or superintendent by a man with
20 years' experience in piano making. Can draw scales and make
patterns. Good references. Address, "Foreman," care THE MUSICAL
COURIER, 226 Wabash avenue, Chicago.

WANTED—First-class piano tuner; must understand repairing. State
lowest salary per month, with reference in first letter. Fisk, Krimm
& Co., Williamsport, Pa.

WANTED—A position as superintendent by a piano maker who has
had charge for some time of an important factory and who is thor-
oughly conversant with all departments of piano construction, beginning
with the drawing of scales up to the final tone and action regulation.
Has no fancy notions of piano building. Everything on a solid, substan-
tial basis of accepted methods. Address "P. R. K.," care THE MUSICAL
COURIER.

WANTED—Piano tuners and music teachers to solicit for "Hand's
Harmony Chart," which will enable anyone to play accompani-
ments on piano in 15 minutes' time without previous instruction in music.
Nin S. Hand Company, 182 and 184 Wabash avenue, Chicago, Ill.

WANTED—Every piano maker in Chicago has made a success. An
old and successful maker will accept capital to enlarge business.
\$50,000 wanted. An examination will prove profitable. Address, "H.,"
care of MUSICAL COURIER, 226 Wabash avenue, Chicago, Ill.

WANTED—A first-class piano road salesman with a record and with
references to back it up; to travel for a New York piano manu-
facturing firm. Address F. R. C., care of THE MUSICAL COURIER.

ORGAN FOR SALE—Mason & Hamlin two manual organ with ped-
als, suitable for chapel or pipe organ practice; price low. H.
Hauser, 223 Davenport avenue, New Haven, Conn.

A PHILADELPHIA piano dealer would place a limited number of
medium price pianos on one-half profits, manufacturer to carry leases.
Highest references. Address "Philadelphia," care of THE MUSICAL
COURIER.

OPPORTUNITY—A first-class music store in good location for sale.
Big inducement offered. Speak quickly if you want it. Address
"S. C. J.," care THE MUSICAL COURIER.

ORGAN FOR SALE—Mason & Hamlin two manual organ with ped-
als, suitable for chapel or pipe organ practice; price low. H. Hansen,
223 Davenport avenue, New Haven, Conn.

DESIGNS—Piano cases, special and catalogue styles; also for exhibits
at the world's fair. Frets, trusses, engraving, music cabinets and
general designing. Louis H. Marston & Robert B. Hotchkiss, architects
and designers, 715 Bort Building, Chicago, Ill.



WHO'S PUSHING THE LESTER?

WHY, every live dealer who examines its merits. There is no piano on the market that gives such satisfaction to both the seller and purchaser. It is equal in finish, action—every way—to any, and the "Practice Stop" (the only practical one) is a wonderful help in selling.

Here are a few of the firms handling the LESTER—all high-class houses, you will notice:

Baldwin & Kernan, Hornellsville, N. Y.
J. T. Bolles, Geneva, N. Y.
J. M. Burke & Co., Macon, Ga.
J. M. Bunnell, Phillipsburg, Pa.
G. Carter & Co., Birmingham, Ala.
A. H. Castle & Co., Minneapolis, Minn.
Dunklee & Son, Newark, N. J.
Frey & Rugg, Blairsville, Pa.

Joseph Flanner, Milwaukee, Wis.
A. Guerold, Detroit, Mich.
Hobbie Music Co., Roanoke, Va.
C. A. House & Co., Wheeling, Va.
Johnson & Co., Atlantic City, N. J.
Kirk, Johnson & Co., Lancaster, Pa.
W. H. Keller, Easton, Pa.
E. H. Miller, Troy, N. Y.

E. Moeller, Buffalo, N. Y.
R. C. Munger, St. Paul, Minn.
E. A. Newell, Ogdensburg, N. Y.
F. A. North & Co., Philadelphia, Pa.
A. M. Ordway, Hagerstown, Md.
M. B. Ramos & Co., Richmond, Va.
Frank Schilling, Oswego, N. Y.

Stelle & Seely, Scranton, Pa.
G. W. Strobe & Co., Kansas City, Mo.
Chas. Tuttle, Rome, N. Y.
E. Van Laer, Wilmington, N. C.
A. F. Woods, Hartford, Conn.
E. Wulschner, Louisville, Ky., and Indian-
apolis, Ind.

Wouldn't it pay you to join the **PUSHERS?**

LESTER PIANO COMPANY, 1308 Chestnut Street,
PHILADELPHIA.

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THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

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Without a Rival for Tone, Touch and Durability.

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Makes the Steck the Only Piano that Improves with Use.

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SILK AND PLUSH SCARFS.

Lambrequins. Curtains. Portieres.

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Grand and Upright Pianos.

92,000 MANUFACTURED.

World Renowned for Tone and Durability.

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HAVE YOU SEEN THE NEW SCALE

PRESCOTT PIANOS,

IN WHICH ARE NOW TO BE FOUND

THE MOST PERFECT TONE MUFFLERS IN USE?

TERRITORY PROTECTED. WRITE FOR PRICES.

PRESCOTT PIANO CO.,

1836.

CONCORD, N. H.

1892.

Renowned all over
the World.



FRATI & CO.,

MANUFACTURERS OF

Pneumatic Pianos,

SELF PLAYING

ORCHESTRION ORGANS,

CONCERTINOS,

For Shows, Dancing Halls, &c.
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SALOON ORGANS

AND ALL KINDS OF

BARREL ORGANS.

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No. 73 Schönhäuser Allee,

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AUGUST POLLMANN,

Importer and
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Of Every Kind.

Brass Band
Instruments, String
Band Instruments, Ac-
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&c. The Celebrated Pollmann Banjos,
Guitars, Mandolins and Violins. The elegant
new patented Mandolin Banjo, as per cut. The most
beautiful finish, sweetest tone and easiest string instrument
to learn to play on yet manufactured. Patented May 3, 1887.

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GRAND, SQUARE AND UPRIGHT

PIANOS.

THESE INSTRUMENTS HAVE BEEN BEFORE THE PUBLIC FOR FIFTY-FIVE YEARS, AND
UPON THEIR EXCELLENCE ALONE HAVE ATTAINED AN

UNPURCHASED PRE-EMINENCE,

WHICH ESTABLISH THEM

Unequaled in TONE, TOUCH, WORKMANSHIP and DURABILITY.

Every Piano fully Warranted for Five Years.

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148 Fifth Avenue.

The "Crown" Pianos and Organs.

Lo! we bear aloft an ensign,
On its folds this legend traced:
"What is home without an organ
Or a 'Crown' piano graced?"

Though we may not publish epics
Or commemoration odes,
We can make the best pianos,
Sell them singly or in loads.

In the halls of the hereafter,
Seraphs tune their golden harps;
Earthly angels use our organs
When they strike the flats and sharps.

Tone and tune and lasting beauty
In the "Crown" are all combined.
Try this make, and rest a moment
From your toll's unceasing grind.

Would you know the manufacturer?
They are made by George P. Bent,
In the famous "World's Fair City."
Buy, and use and be content.

J. R. Mason's Daughter.

THE following is telegraphed from Milford, Conn.: A feminine lifesaver at 10 years of age is a rare thing, and the cottagers of the handsome little shore resort, Woodmont, among whom are Senator Joseph R. Hawley and wife, are proud of one they have. She is Mamie Mason, daughter of J. R. Mason, of the Sterling Company, Derby. Last Saturday the four year old daughter of the Rev. Dowall Lee, of Derby, was playing in the cove in front of the cottage of G. M. Goodsell, of Bridgeport. There was a strong surf running, and, going too far in the water the little one was suddenly swept off her feet and was rapidly carried out into the Sound. Miss Mason was bathing near by, and hearing the child's cry darted into the water to save her. She is an expert and strong swimmer for her age, and soon reached the child. In her endeavor to return to the shore the Lee girl grasped her in such a manner as to hinder her movements, and Miss Mason began to grow weak.

At this juncture Miss Evelyn Goodsell, 17 years of age, daughter of G. M. Goodsell, of Bridgeport, heard the cries of the two children. She is an accomplished swimmer, and, seeing the danger the two children were in, she at

once plunged into the water to rescue them. With powerful strokes she made her way swiftly toward the drowning girls and in a cool voice told Miss Mason what to do. By this time the latter had got the Lee child, now unconscious, on one arm and was better able to manage her. Miss Goodsell calmed Mamie's fears, and telling her to place her disengaged hand on her shoulder she started for the beach. All her strength and skill were needed, for the waves were high and the undertow was strong, and to the swimmers it seemed as though the beach was receding.

The few cottagers who had seen the struggling girls seemed paralyzed with fear and did not know what to do to help them. Nevertheless, Miss Goodsell kept bravely swimming, and by a great effort plunged through the surf and undertow to the beach. Willing hands pulled the three girls up beyond reach of the breakers, Miss Goodsell and Miss Mason entirely exhausted. The two older girls were taken to their homes, where they speedily recovered their strength. It was thought at first that the little Lee girl was beyond all aid, but she at last was restored to consciousness and in a few days will have entirely recovered. Both the young lifesavers are the heroines of Woodmont, and the cottagers cannot do enough for them. It is proposed to have Senator Hawley bring the matter to the attention of Congress and ask for gold medals for the two girls.

Suckers from Suckersville.

ABOUT four weeks ago a clever looking chap came to Gowanda, registering at one of the hotels as Charles Butler, Jr., of Buffalo, secured a livery of S. L. Stebbins and the services of "Hime" Pierce, and drove toward Perrysburg. On his way to that place, as the story goes, he inquired of "Hime" the most prominent farmer of that section, who informed him of several, among whom was Colon Campbell. He was told to drive to Mr. Campbell's, where he got in his fine work.

After palavering around and getting in the good graces of the innocent farmer he made known his mission, which was to sell, or rather give, him a piano. He soon convinced his victim that there was an enormous profit in pianos, and he could well afford to give him one if he would but consent to let him use his name and influence. His proposition was to give him one for his "influence" in assisting him to sell four. To make this scheme more feasible to the public he wanted a contract from Mr. Campbell to show that he had really purchased a piano; so a genuine contract was made and he signed it.

The swindler then started to capture another victim,

whom he found in the person of J. M. Edwards, residing in the town of Perrysburg, near the village of Cottage. How many more he found remains to be seen. All was well for a couple of weeks, when along came another party and a piano. It was taken to the residence of Mr. Campbell, unloaded, set up, tested, and seemed to fill the bill in every particular.

A receipt for the same was then asked for and given; then \$480, the pretended selling price of the instrument, was demanded, which, of course, completely upset Mr. Campbell, and he refused to pay it. The swindler then produced the contract, asking Mr. Campbell if that was not his signature, which he did not deny. Mr. Campbell, seeing that he was caught, reluctantly settled. The same can be said of Mr. Edwards.

After all the cautionary advice given by the press in regard to doing business with strangers, we quite often hear of some such swindle as the above. It is well enough to always have in mind the adage: "Never to try to beat a person at his own game," or expect to get something for nothing, for you invariably get left.—Gowanda, N. Y., "Herald."

A Drunken Man Destroys a Piano.

NORTH TONAWANDA, August 26.—(Special.)—A few days ago an agent for a Buffalo firm came to sell a piano to the family of William Taylor of Thompson street. It appears that the husband objected to buying the piano, and that after he had gone to work his wife bought the instrument and made a small payment upon it. On the 24th inst. the husband came home intoxicated, it is alleged, and seeing the piano became enraged. He went out and returned with a sledge hammer and smashed the instrument to pieces, which he tossed out through the window. The firm became acquainted with the facts, and Taylor was taken before Justice G. L. Judd, August 25, and given a chance to explain. He was sentenced to pay the balance on the instrument, about \$65, and costs amounting to over \$5.—Buffalo "Courier."

—Wm. M. Daniell, an old ex-music dealer, of Milwaukee, was recently burned to death while taking an alcohol bath externally. He was 81 years old.

—Mr. F. H. Gilson, president of the F. H. Gilson Company, the large music printers of Boston, has just returned from a summer in Europe, as mentioned in last week's paper. His time was chiefly spent in the principal music printing centres, investigating the foreign methods of music manufacture. This house is leaving no stone unturned to furnish American music publishers the best the world affords.

MASON



HAMLIN

ORGANS • AND • PIANOS.

FULLY ILLUSTRATED CATALOGUES

MAILED ON APPLICATION.

BOSTON.



NEW YORK.

CARPENTER ORGAN COMPANY.

CERTAIN interneine changes in the government of the E. P. Carpenter Company, of Brattleboro, Vt., have been effected recently which will enable that house to enlarge its output and increase its trade generally. Mr. W. C. Carpenter will continue to represent the company on the road, and a simplification of title will also take place by the dropping and lopping off of the letters E. P., the company hereafter to be known as the plain and simple Carpenter Organ Company, a very good name and an improvement on the old title. An initialed title for a stock company is a little burdensome, but when the party whose initials are used is not associated with the company there is no reason for the perpetuation of the name.

A Neat Point.

AN inquiry from North Carolina, somewhat original, making a neat point, is of interest. It reads:

Editors Musical Courier:

1. Will you tell the readers of your valuable paper what grade of pianos and organs are those that are sold under stenciled names?
2. What is their musical value?
3. Are the warranties from such dealers who sell them any good?

A full explanation will be valuable information to purchasers of pianos and organs.

Yours truly, * * * * * Co.

We shall reply to these questions seriatim.

1. The grade of pianos and organs sold under a stencil is the lowest grade produced, unless the manufacturers can make them still lower. As the manufacturers' names are not on these stencil instruments there is no reason why they should not make

them as cheap as possible in order rapidly to coin the profit—for the whole scheme is transitory BECAUSE the stenciler can drop the manufacturer at any time and go to the next manufacturer who may be willing to turn lower grade trash loose upon the community for so many dollars less a dozen or a hundred. It would be suicidal for a manufacturer to make a good article for stencil purpose. It would not be appreciated and there is no earthly reason for it. In fact if manufacturers of stencil instruments were to raise the quality they would kill the business.

2. There is no musical value attached to a stencil instrument. It is not made to be musical. Musical people do not purchase stencil pianos.

3. A dealer's warranty on a piano or organ which does not publish its maker's name, but is paraded before the community with a false name—such a warranty is as worthless as the piano or organ itself. How does a dealer warrant, if he warrants? By indorsing the maker's warrant. The maker, let us say, is not known by the purchaser, but the dealer says: "I will indorse this warranty of the manufacturer."

He cannot do that with a stencil instrument, because he dare not tell who the maker is. That would at once grade the piano down to its place, while simultaneously it would unfold before the customer the fact of the stencil.

In addition this must be observed: A stencil piano or organ cannot be warranted. There is nothing to warrant. There is no tone; hence tone cannot be warranted. There is no touch; hence touch cannot be warranted. There is no finish or beauty; hence these cannot be warranted. There is fraud, and the

fraud can be warranted, but that the dealer will not offer to do. The warrant should read:

FRAUD WARRANT.

I dealer at hereby warrant Stencil Piano No., not made by the party whose name is on it, for the term of 50 years. If it should turn out not to have any tone or touch; if it should not possess any attributes of a musical instrument, I agree not to take it back. It is a stencil and these things are not expected of a stencil instrument.

This is about the idea.

The stencil is a moral defect in the music trade, and for that one reason, if for no other, it is doomed.

IMPORTANT CHANGE.

M R. THEODORE PFAFFLIN, traveling representative of Messrs. Chickering & Sons, has resigned and accepted a position of importance with Messrs. Wm. Knabe & Co., at the New York branch of the latter house.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., *Waterville, N. Y.*

We invite correspondence from Dealers in localities where we are not represented.

NEW! NEW! NEW!

POLYPHONE,
HYMNOPHONE,
SYMPHONION.

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ADVANTAGES:
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CHICKERING.

The New Catalogue.

WITH a dainty, artistic cover inclosing some exquisite half tone presentations of their various styles of grands and uprights, and an excellent cut of the mammoth factory, the new Chickering catalogue comes from the press of Ketterlinus, perhaps the most striking work we have seen from their expert hands.

Some reflex of the present substantial success of the old American house under its new management seems to be embodied in the quiet, dignified introduction which opens the book and which is here reproduced.

Introduction.

After a career of three score and ten, a career in manifold directions embracing art, industry and commerce, the firm of Chickering & Sons in presenting its latest catalogue believes itself entitled to eschew many of the descriptive details essential to comparatively new and young piano manufacturing firms who, in a certain sense, require reiterated introductions to the public to emphasize their existence.

In every sense of the word the piano as it is known to-day is, relatively speaking, a modern art product, its age being limited to the *enclave* of our century. Before this century had advanced one-fourth of its course, the founder of the house of Chickering had already placed before the musical world the product of his skill and genius, for Jonas Chickering had entered upon his work as the leading intellect and force in piano construction in America as early as 1823, having experimented considerably during the preceding years. He represented in his personality at that time all that was known in the realm of his art, plus the inherent capacity to develop his knowledge practically in the creation of the Chickering piano and its development as the years of his potency and ascendancy progressed.

In the early years of his activity, the square piano—a successor of the old clavichord and kindred instruments—was chiefly held in esteem, but as early as 1830 Jonas Chickering made upright pianos, thus anticipating by many years the manufacture of this class of instruments.

Following rapidly upon the upright came the grand piano, of which the very first of its kind with a full iron plate or frame (such as are used at the present moment in the construction of these instruments in Europe and America) was made by Jonas Chickering in 1840.

The stages of this progress are seen to have been evolutionary, but, in justice to the memory of the founder of the piano making industry in America, it should be added that they were also revolutionary, for Jonas Chickering was an originator, not an imitator, and he consequently endowed his pianos with a new and distinct tonal quality that has gradually been accepted and adopted as the modern piano tone, or tone of the modern parlor and concert piano. Not only has this quality become the characteristically predominant one in America, it has been adopted as the only consistent quality of piano tone by all the leading makers who aspire to musical preeminence.

In recognition of this remarkable contribution to the science of acoustics and the art of music, Jonas Chickering and, subsequently, his firm were honored and distinguished by learned societies, by world's expositions, by states and sovereigns, and by the greatest contemporaneous musicians, who bestowed upon the Messrs. Chickering & Sons the highest testimonials, awards and investitures, embracing every known method of publicly recognizing merit, including the decoration of the Legion of Honor. Although it is our purpose not to burden this introduction with details, we may be pardoned for publishing a short list of a few of the honors extended to the firm.

A FIRST PRIZE MEDAL awarded us at the GREAT CRYSTAL PALACE EXHIBITION IN LONDON, 1851.

At Paris in 1867 at the International Exhibition, THE HIGHEST AWARD OVER ALL COMPETITION and awarded only to CHICKERING & SONS, THE IMPERIAL CROSS OF THE LEGION OF HONOR and FIRST GOLD MEDAL. This double Recompense placed us at the Head of all competitors.

The FIRST GRAND GOLD MEDAL and a SPECIAL DIPLOMA OF DISTINCTION at the Exposition in Santiago de Chili, 1875.

The GRAND MEDAL AND DIPLOMA at Philadelphia in 1876.

The FIRST AWARD AND DIPLOMA at the International Exhibition at Sydney, N. S. W., 1879.

The FIRST MEDAL AND DIPLOMA at the Great Exhibition in Cork, 1883.

FIRST GOLD MEDAL AND DIPLOMA at the Crystal Palace, London, in 1884.

THREE FIRST GOLD MEDALS at Exhibitions in the United States during the year 1884.

In all a total of One Hundred and Twenty-eight First Medals and Awards.

The catalogue itself will show a selection from the large number of valuable testimonials from authorities of international reputation.

But it is a source of the greatest pride to point, after all, to the distinguished eminence the Chickering pianos have attained among the thousands who have been practically using these instruments for years past in this and foreign countries; to the thousands of occasions when Chickering grand pianos were used with unequivocal success in all kinds of concerts and musical events; to the hundreds and the thousands of teachers who have used these instruments, and the army of pianists, professional and amateur, who have been educated with the aid of Chickering pianos. These are the numberless incidents beyond the reach of statistical evidence that acclaim the marvelous value of the Chickering piano as the great factor in the musical education of the people.

The coming years of the nation promise to be periods of unusual musical activity paramount to any recorded periods of æsthetic development, and they will be paralleled by similar stages of industrial activity. To meet these Messrs. Chickering & Sons have prepared themselves for every emergency, and their extensive factory and plant in the city of Boston, an industrial monument second to none in the country, is to-day the most comprehensive and extensive piano manufacturing on the globe. The number of pianos that will issue from it will far exceed the average production of previous years, and in the character of the workmanship, the quality of the article and its artistic features, the upright and grand pianos of Chickering & Sons will represent the acme of the pianoworker's art.

About Philadelphia.

"IT'S a long lane that has no turning." We have been writing of Philadelphia for some weeks past and on the same strain: no business, and that's the way it has been running, but the turn has come and what a difference it does make.

From one end of Chestnut street—in the row—to the other the piano men were active; not a store but some one was looking at pianos, and that's the way it has been for more than a week now.

No accounting for the spurt, they say, any more than that the weather has been for some days past delightful, and people are getting home from the country and sea shore and are interested in exchanging an old piano or purchasing a new one.

It's astonishing from what a distance people will travel to make a purchase, and another astonishing fact is that they will leave their place of residence, in many cases an important town in point of trading facilities, where they are well known and where one would think every advantage in price and accommodation would be accorded them, and come to a large city, perfect strangers to the people they expect to deal with, to make their purchases.

Take, for instance, Wilmington, Del., or Lancaster, Pa., or York, Pa., all excellent trading points supplied with extensive stores, and yet the amount of trade—referring now to pianos—which comes to Philadelphia from these places and places of this size varying from 100 to 200 miles away is remarkable.

The Philadelphia merchants are finding no fault, for it is invariably the case a sale can be made to a person coming from a distance much easier than to a home party, and better prices are obtained and less accommodation demanded.

THE MUSICAL COURIER has been commenting with special regularity on the construction of a new piano, emanating from the enterprise and brains of a Philadelphia dealer, who, not satisfied with selling the product of some of the most reliable factories in the land, wanted to place before the public an instrument bearing upon its fall board a name which has been associated with the piano business of Philadelphia for some years and has become established in the minds of a goodly portion of the people for fair dealing and honest business methods.

The "Cunningham" piano in its entirety was placed in the warerooms of P. J. Cunningham & Co. on the first of last week and the instrument was in all particulars worthy the name.

This special piano was in a handsome mahogany case 4 feet 8 inches in height.

The tone was soft and musical, with an even, well balanced scale, the middle and upper register being fairly brilliant. The action was made by Wessell, Nickel & Gross, the plate by Davenport & Treacy and the case by C. S. Stone, of Erving, Mass.

The component parts have been furnished by those whose reputation for sending out only work of the highest grade is undisputed. The scale was drawn by a practical

piano maker and the work has been completed by a thorough mechanic.

Mr. Cunningham does not claim to be placing on the market the finest piano made. He does claim that the Cunningham piano is a well made, reliable instrument, and that whoever purchases one of them will get full value for the money invested.

For the present these pianos will be made for retail at the Cunningham warerooms only, as the limited capacity of the factory, which is located at the corner of Fortieth and Market streets, will not admit of a product exceeding what will be needed for their home consumption.

Mr. Cunningham controls a certain trade in Philadelphia which will purchase of him every time, and with a piano bearing his name he anticipates being able to still further augment this patronage.

He will, beyond question, manufacture them in quantities sufficient to seek a wholesale trade, but that will be sometime in the future.

At the warerooms of James Bellak's Sons at 1129 Chestnut street some important changes have been made for the more convenient display of their stock of Peloubet organs, the trade on which in church and cottage styles has become an important feature of their business.

Hereafter the second floor will be devoted entirely to organs. An electric motor will furnish the power, and other arrangements have been made whereby the full qualities of the instruments can be shown.

Mr. Leopold Bellak is yet at Atlantic City, where he has been spending the summer.

F. A. North & Co. are back in their old store at 1308 Chestnut street, which is fast arriving at completion, the casing of the elevator being about the only unfinished work.

They will have a handsome wareroom and withal very comfortable and convenient.

The Lester Piano Company have sent their Mr. L. Fisher on an extended Western trip with a line of as handsome cases as can be turned out in Circassian, blister, walnut, mahogany and oaks.

They will make a specialty of fancy cases this fall and have secured logs of veneers which they think can hardly be duplicated in the market.

George Fleming & Co. have secured the services of Mr. T. J. Rocholl, an experienced piano salesman, well known to the Philadelphia trade.

Mr. Charles H. Parsons, president of the Needham Piano Organ Company, was in Philadelphia on Friday and closed arrangements with Colonel Gray, of the Schomacker Piano Company, to handle the Needham pianos in Philadelphia.

Ben. Owens, who has been away for the past three weeks, returned home on Tuesday.

He made a little stop in Boston on his way over.

Atlanta Piano Factory Sold.

THE Atlanta Piano Factory is now owned by Messrs. Miles & Bradt.

The papers closing the sale were signed yesterday afternoon, and the factory is now in the hands of the new owners.

Last December it was put in the hands of a receiver, Mr. D. M. Bain being the gentleman selected for that position by the court.

He has simply been holding the assets, consisting of the building and grounds, valued at \$15,000, and the machinery, &c., valued at about the same. In July Judge Clarke passed an order that the factory should be advertised for sale. This was done and three bids were received.

They were opened last Saturday week by Judge Clarke, and the highest one was from Miles & Bradt, who offered \$24,000 for the factory.

Judge Clarke ordered the bid accepted, and yesterday the papers were signed and the factory was turned over to the new owners.

Mr. Bain will be relieved of his duties as receiver as soon as he finishes closing out a few odds and ends which he still has for sale.

Miles & Bradt have already begun to straighten out affairs, and in about a month they will have the factory running again turning out the Cooper piano.—Atlanta "Journal," August 31.

—The Stevens & Klock Organ Company, of Marietta, Ohio, write that the new addition to their factory is nearly completed, that a large force of men is at work on the buildings and that they expect to have everything ready for operation in about three weeks.

—Philip Werlein, the veteran music dealer, is now located in his magnificent new store, 135 Canal street, with an entire new stock of pianos, organs, sheet music and musical instruments, all at lower prices than ever. He will be pleased to see his many friends and customers, and particularly those desiring to get a good cheap piano, as he has many bargains to offer.—New Orleans "Delta."

—William B. Pezzoni, the violin maker on Court street, who came to this city about three years ago from New York, says that Brooklyn people are in some respects very peculiar. "When I came here," he added, "it was because I had noticed that most of the Brooklyn musicians sent their work to New York shops, and I naturally thought it would be a good 'spec' for an experienced hand to locate in a city which furnished so much employment. I must confess I have been somewhat disappointed. The work still goes to the big city. What the people who send it do not know is that it is returned to Brooklyn workmen to be finished."—Brooklyn "Citizen."

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NEW YORK.

The Braumuller Company.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
236 WABASH AVENUE,
CHICAGO, September 5, 1892.

It is something to begin the manufacture of organs in May, 1891, make during that year an average of 125 per month; increase the output to an average of 300 per month up to July 1, and then prepare themselves for an average of 400 per month for the remaining months of this year; yet that is the record which the Columbian Organ and Piano Company have the honor of placing to their credit since they began manufacturing. They have not done this, however, without previous experience.

Mr. Jacob R. Hessler, one of the company and the superintendent of the factory, is a thorough organ man, and is the inventor and originator of quite a number of very useful improvements in reed organs, and was for many years the superintendent of the organ factory of the Kimball Company. Mr. Wm. H. Howard, another of the company, is also an experienced organ man; Mr. J. D. Van Etten, the secretary, is an able and accustomed road salesman with a large acquaintance, and the president, Mr. John S. Woollacott, sees that the means are not lacking to permit the business to increase in the unusual manner recounted.

The factory of the Columbian Organ and Piano Company is located at Grand Crossing, at the corner of Seventy-seventh street and Storms avenue, which is in the city and only a mile south of the world's fair grounds. The company have an excellent plant, all the necessary means of production, including buildings, machinery, large dry kilns and some of the best workmen in the city. They use only solid walnut or oak in the cases and first-class material throughout, which gives them the right to claim them to be fine grade instruments.

They are making but four or five styles of cases, including a very attractive chapel organ, all of which are really taking in appearance and good sellers.

The Story & Clark Organ Company have well under way an organ for exhibition at the world's fair. The designs were drawn by that admirable artistic architect, Mr. Louis Marston, who is under contract with the above mentioned house to furnish them exclusively with original drawings of organ cases. This does not conflict with piano case designs, a field in which Mr. Marston is yet free to act.

I cannot speak too highly of the design and execution of this particular organ; from an artistic standpoint it cannot be questioned, for it is absolutely the handsomest case I have ever seen; the carving on it has already been a work of months and it will still be months before it will be finished, and the cost will run up into several thousands of dollars. The material is English oak. In the interior there are to be introduced some novel features of reed organ construction; there are three banks of keys, a pedal bass, and it will contain both means of operating, either by blast or exhaust worked by electricity, the peculiar feature of which is that there will be no bellows.

Mr. Melville Clark is the genius who has directed the work and invented the novel characteristics which this organ will contain, and I am led to believe he has still other peculiarities in organ construction which will be brought before the public at no very distant day.

The N. P. T. A. of Illinois passed resolutions at their last meeting thanking Messrs. Wessell, Nickel & Gross for the beautiful action models recently forwarded to the association.

It is truly an unfortunate phase of the music business that many otherwise valuable and highly capable salesmen should be untrustworthy. I have been requested to mention that one F. L. Jordan, who is now working in the capacity of a piano salesman for a St. Louis house, is in the habit of passing worthless checks on whomsoever he can induce to cash them, and that he has also victimized former employers of his by collecting on piano sales to the extent of several hundreds of dollars and devoting the proceeds to his own personal use. Mr. Jordan is represented to be a stout built, attractive young man of medium height, with a smooth face and gray eyes and a persuasive tongue.

Mr. G. Lehman, of East St. Louis, Ill., who has been in town this week, says his acquaintance with Mr. Jordan cost him about \$300, and there are several parties in this city who have had very unpleasant monetary transactions with the same individual, and one in particular who regrets exceedingly his leniency towards him.

There is an impression that Siegel, Cooper & Co. are simply renting the premises in their store to a combination consisting of Joseph Bohmann and the S. L. House Company, and that the latter named concerns are the parties who are running the music department in the aforementioned establishment; but both Mr. Siegel and the manager of the department inform the writer that the sole proprietors are Siegel, Cooper & Co., who control the Bohmann goods for this locality and all the pianos as well.

They purpose selling a piano to be called the "Florence," and in order to have all the goods strictly legitimate an incorporation bearing the same name will be formed.

The following letter has just been received from a prominent dealer in an important city in the West and speaks volumes for the Chase Brothers pianos. Having seen the original of the letter I can vouch for its genuineness, and I can say further that I am not surprised at the writer's enthusiasm, for Chase Brothers' high priced pianos are truly what is claimed for them in the subjoined letter:

AUGUST 25, 1892.

Messrs. Chase Brothers, Muskegon, Mich.:

GENTLEMEN—We received your shipment of pianos yesterday, and to say that we are pleased with them is putting it very mild. We have handled many of the finest and most expensive pianos made and have never yet unpacked so handsome a lot of pianos. The natural woods used by your factory are decidedly finer in quality than anything we have ever seen, and as to tone, action and resonance, and in fact all that goes to make up a first-class piano, they are right up to the standard mark.

Please accept our thanks for the elegant selections made by yourselves. We feel sure the Chase Brothers piano is destined to become very popular in this territory.

Mr. L. Cavalli, the accredited and favorite representative of Mr. Alfred Dolge, made his appearance in town this week. He is accompanied by Mr. H. Leonard, who it is understood will hereafter also be an agent for the Dolge house.

Mr. I. N. Camp has returned from his Eastern trip. He, of course, attended the Estey celebration at Brattleboro, visited Boston and several other points, and suffered a slight fit of indisposition from which he recovered as soon as he started back home, the thoughts of the bracing air of Chicago acting like a tonic.

Mr. A. L. Jepson, a very capable employé of the Chicago Cottage Organ Company, has resigned his position on account of his health, which he wishes to recuperate by an extended rest. Mr. Jepson has been with the company some five years and was a valuable man in many different positions.

Lyon & Healy received eleven carloads of Fischer pianos in August; they have also doubled their Knabe sales in the same month as compared with the previous August, and report the month's business to be much the largest of any August in the whole history of the house. This information comes directly from Mr. P. J. Healy, who seemingly, in a little memorandum book which he carries, has every detail of the business from the very beginning of their career down to the present time.

Mr. George Nembach is in town, and was met here by Mr. C. E. Hollenbeck, the Steck traveler, who, I am sorry to say, has had a severe stage of illness, but is much improved, though he thinks a little longer rest is what he needs to fully recover.

Mr. David G. Calder, of the D. O. Calder Estate, of Salt Lake City, is in town buying goods; his orders placed with the Kimball house were very large. Mr. Calder says the city of Salt Lake is destined to be a very large one, and has now a population of about 55,000; he also says that just at present the business is dampened by the low price of lead, quantities of which are produced there as well as silver; in fact, nearly all kinds of minerals, with the exception of tin, and even a little of the latter.

The following item is from the Detroit "News," and relates to the fine showing of Mr. C. W. Marvin in the Detroit Exposition:

This house is to be congratulated upon its exposition display. A photograph of Tower C, in which this display is held, would form a fine companion picture to the view given below. It is undoubtedly the most artistic and tastefully arranged booth in the building, and contains a line of pianos unsurpassed for variety, beauty and quality.

The remarkable grand piano of Chase Brothers' make has formed one of the most attractive features of the exposition to music lovers and critics.

Mr. R. B. Gregory and Mr. P. J. Healy leave Chicago tomorrow for New York.

Miller Brothers, West Bend, Wis., have been closed up on a chattel mortgage given to their father, who advanced the money for them to begin business. Their business transactions are said by conservative people not to be open to the most charitable construction.

A. A. Long, Clinton, Ia., was closed out on a chattel mortgage for \$1,875; another questionable affair, and hardly consistent with statements made to a prominent house in this city a very short time ago.

Mr. Charles H. MacDonald, the general manager of the popular Pease Piano Company in this city, has reason to be well satisfied with his progress thus far in establishing a branch business in this city. Bearing in mind that he has only the one instrument to work with, the fact that he has succeeded in disposing of them from the very beginning at the rate of 100 per month is a fine instance of good, solid business ability on Mr. MacDonald's part; but one of the causes of Mac's success lies in his popularity as well as in the popularity of the Pease piano.

A reed organ containing three manuals with pedals, 46 stops and combinations extra, and 36 sets of reeds, is the last production of the Lyon & Healy organ department. It is now being set up in the warerooms, and has already attracted much notice from leading organists.

Lyon & Healy's new catalogue of mandolin music (No. 21 of their list) is one of the most attractive little volumes imaginable. Its cover, designed by one of Chicago's lead-

ing artists, is far more handsome than the design of many a book that is charged to "mdse." instead of "expense." Members of the trade who wish to keep posted upon the latest and best in the way of printing should not fail to send for a copy.

Lieut. Johnnie Hartnell puffed up his cheeks and curled the ends of his dainty mustache this morning. He had located and recovered that piano so neatly taken from Dr. R. J. Hutchinson's residence on Washington boulevard Tuesday. Furthermore, the leader of the Lake street "finest" had found the man responsible for the taking of the stringed instrument.

In the same house with Dr. Hutchinson lived a man named Gordon Christie. Christie was hard up for coin of the realm, so one day while the Hutchinson family were away he called in a couple of strangers and taking them into the Hutchinson household secured a loan of several hundred dollars on the musical affair, giving the men a mortgage in return. Then he skipped.

Tuesday the mortgage sharks descended on the Hutchinson household and carried away the piano. Detective Duffy trailed it and finally located the instrument on Western avenue, and Dr. Hutchinson recovered his piano on the strength of a writ of replevin. Now Lieutenant Hartnell is preparing to send after Christie, who languishes in a dark, damp cell at Milwaukee, charged with larceny.—Chicago "Evening Journal."

The Needham Piano-Organ Company.

FOR the first time in the history of the Needham Piano Organ Company the magnitude of their business has demanded a continuance of activity in the factory during the months of July and August.

In the years past it has been the invariable custom for the Needham people to close down during July and August, a matter of no little concern to the merchants of the place as well as the employes; but the steadily increasing demand for Needham organs and Needham pianos has compelled them to keep the factory running to its full capacity, and additional help even has been taken on, that the output might be increased.

The indication with this firm at least will hardly confirm the opinion regarding the future of cabinet organs advanced by some of the wiseacres that the maximum output of these instruments will be represented by the product of 1892, and from that time on the product will gradually decrease to the number purchased by those who would from choice prefer an organ to the piano.

The Needham organs have been growing in popularity in this country and very noticeably abroad, especially in England and Australia.

The direct arrangements under which this firm ship their goods to foreign markets are such that returns are quicker and more satisfactory than they have been able to obtain from the home market, furnishing an incentive for pushing this trade, the increase of which will place them in a position of comparative independence, should there develop a disposition on the part of the American people to relegate to obscurity the present popular cabinet organ.

The Three Graces is the name which has been applied to the three latest styles of Needham organs.

The Oriental, Occidental and Lyric.

The Oriental, or Style 52, the first of the three, was made some few months ago, not with the expectation that it would meet with a great sale, but more particularly to demonstrate their ability to turn out an organ thoroughly artistic and beautiful in design, and furthermore cheap for the money.

To their surprise it proved the best seller they were making.

Having discovered that there was a demand for fine work, they produced the other two, forming the "Three Graces"—the Occidental, No. 54 and Lyric, No. 56.

The cases of all are elegant in design, the voicing of the reeds varied and beautiful.

The Needham people believe the "Three Graces" have no competitors.

In the piano department, which is under the supervision of Mr. A. Gleitz, they are turning out some very creditable instruments in tone and finish.

Heretofore but one size scale has been produced, that a large one, but in process of construction is a smaller piano, the case 4 inches lower than the large one, and which they anticipate will make an excellent instrument and good seller.

The Needham plant is a large one, the main building being 400 feet long by three stories high, with extension and dry house in addition.

It is located within a very short distance from the D. & L. and W. RR., with branch tracks running from the main line to their lumber yard, dry houses and coal sheds, and the question of handling material, both unfinished and finished, is to them a matter of but little importance.

Every arrangement in connection with the factory is most conveniently adjusted and the system employed almost perfect.

—Wyatt Brothers, of Roodhouse, Ill., have removed to larger and more commodious warerooms.

—There has been a raft of Western men along during the past week. Geo. T. McGloughlin, of the H. D. Smith Company, Denver; E. P. Hawkins, from Denver; Shaw, of Albany; C. C. Curtis, president of the Manufacturers Company, of Chicago; A. D. Coe, Cleveland (Coe has been down to see Washington); H. W. Crawford, of Smith & Nixon, Cincinnati (Mr. Crawford got back from Europe last Wednesday and left for home on Saturday); McArthur, of Knoxville, and James Butler, of the repair department of Smith & Nixon, Cincinnati, were all in town or in Boston. So was Arthur Bissell, of Chicago.

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Hotel Kensington, Fifth Ave. and Fifteenth St., New York.



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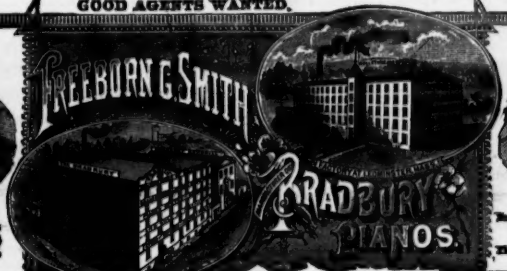
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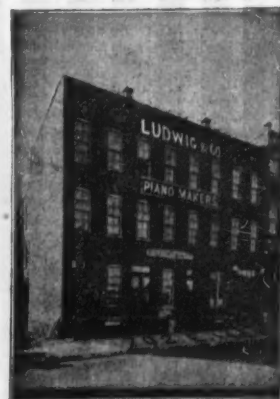
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PELEG DIGGS A HAWKSHAW.

Part II.

PILLOW, September 5, 1899.

Dear Mr. Editor:

I BELIEVE I was a pitiable object last week when I brought my story to a short stop, but I assure you it didn't take me long to recover from that faint, for Spaniel Dillane, who is really a kind hearted man, gave me a dose of brandy that brought me on my legs in a jiffy. Then we landed, and in the hurry and scurry of landing we all got separated. I went to London, tarried not an unnecessary hour, and took the celebrated "Flying Dutchman" to Holyhead. I assure you it was devilish rapid transit. From Glasgow I went to Aberdeen to hunt up the agent of the Hardpan piano, Mr. Addledeg, but found that he was out of town—"Balmoral" someone told me.

So to Balmoral I went, not "for to see the Queen" as the old song runs, but to see the Queen's piano, and there my difficulties began. To get into the beautiful old castle was as difficult as the entrance of a rich man into the kingdom of the just. At the lodge gate I was refused point blank by a sawney-looking Scot laddie with bare fegs and sandy hair—and such a brogue! After being repulsed at a half dozen different points I tried the bribe act (so low had my curiosity brought me), but even that failed to work, so I was perforce driven to retire to the adjoining village and look for lodgings. Another disappointment; the inn was crammed to overflowing with "foreigners" the buxom landlady told me, but gave me the address of a house where I might put up with rather homely fare if I wished. As I had no other resource I went to the address she gave me, found a fairly comfortable bed and fell asleep, full of old ale and curses bitter on my luck.

Full well I knew who the "foreigners" were at the inn, so I determined to get ahead of them by rising very, very early. It could not have been more than 5:30 A. M. when I was up and out. The morning was misty, but there were indications that a fine day was abroad. After walking a bit I went up to the inn, and, as I thought, not one of the "foreigners" were up. The aforesaid buxom hostess was, though, and as she served me with a smoking rasher of bacon and greens, flanked with a stoup of old ale (ale in the morning, ugh!), she remarked with a knowing wink that the "foreigners" were likely to sleep late, "for, oh, sir, ye know how it is yersel, sir—doant ye." I grimly acquiesced and munched my breakfast slowly.

I was about finishing when the sound of queer music was heard outside, and as I rose to see what was going on a Scotch laddie nearly 7 feet high came in in full Highland costume, wheezing away on a bagpipe. Walking up to the madam he gravely saluted her and bowed to me.

"Who's that?" I whispered to the landlady.

But I was overheard by the canny Scot, who strode over to me, put out a hairy paw and said in thunderous tones:

"Hoot, mon! dinna ye ken auld John Brown?"

"Dear me!" said I, innocently, "Her Majesty's John Brown?"

"Ye puir fule," said he, growing red in the gills, "there beant anither." I apologized and felt like crawling into a knot hole.

[Note by Eds. MUSICAL COURIER—There must be some mistake here; John Brown, Mrs. Guelph's body servant, is dead years ago. Mr. Diggs must have been imposed upon by some canny Caledonian.]

He was a good natured soul, and bade me to a stoup of ale (another old ale in the morning—ugh!), and I was really afraid to refuse. We fell into a lively chat, and by the time we had had four more "olds," I found out, to my pleasure and surprise, that Mr. John Brown was chief butler at the castle, was fend of ale and music, and evidently had

taken a great fancy to me. We "cottoned" pretty thick, and when he proposed a walk I readily assented, for I needed the air after the ale, and in fact did not care to be caught by any of the "foreigners" at the inn.

Settling our respective accounts we went forth and took the road to the castle, Mr. Brown beguiling the way by a shrill but effective performance on his bloated instrument of that touching patriotic ditty, "Scots wha hae wi' Wallace bled."

Numerous dogs accompanied us admiringly (it is awfully funny how fond of music Scotch dogs are).

[Note by Eds. MUSICAL COURIER—There must be some mistake here. Scotch dogs have never been noted for their love of music, quite the contrary; witness Erasmus Darwin's account of an encounter he had with a dog in the Highlands, which attacked him simply because he whistled "Rule, Britannia." No, Scotch dogs may be patriotic, but they cannot truthfully be said to be musical. See "Canine Harmonies," by Spaniel Dillane, Volume VI., Chapter 2, in "Music and Mange."]

All the people we encountered evidently thought much of Mr. Brown's position, for they uncovered, and I could see that my new friend was a man of some importance in these parts.

Arrived at the lodge gates, Mr. Brown led us into a snug lodge and we sat down for a smoke, a chat and a glass of smoky Scotch whiskey (fine!). I ventured to tap him on the subject of the Queen, her household and my chances of getting in the castle, but he gave me evasive replies and began talking about the crops. I then talked and spoke about music and "did the Queen like it?"

"Loike it, mon? she's clane daft on it."

"Does she play the piano herself," I next ventured. Clever old fox, ain't I?

"Play on the piano? I thoct ye were a canny mon. Be sure and she does."

"What kind of a piano," I said tremblingly.

He looked at me contemptuously, took a long pull at his pipe, cocked his head on the side and said in a most aggravating manner:

"An' what kind of a piano is it? Why, one with legs and keys, to be sure."

I was mad but swallowed it, and feeling down in the mouth started to go. My host, noticing my dejection, clapped me on the back and bade me be of good cheer and then unfolded a great scheme. He was a very pleasant gentleman, was Mr. Brown. The next evening a grand masked ball was to be given ("Bawl masky" Mr. Brown called it) by the servants of the royal household and I was invited. Now, I'm democratic, and servants in England don't mean servants in America. I found them a fine lot. Mr. Brown told me with great gravity that perhaps the Queen might be on hand for a moment and perhaps not. It was her custom to allow her servants one ball a year, and this year the "bawl masky" was agreed upon.

All this and much more Mr. Brown told me, and it was high noon when we parted.

It was agreed then that I should go to the affair simply disguised as a Scotch bagpiper, and Mr. Brown was to furnish me with the costume at a nominal rental.

I was of course delighted, as I had a chance to get into the castle and unfathom the piano mystery.

For the next twenty-four hours or so I kept indoors and had my meals served. I wished to elude the "foreigners," and inwardly chuckled at the idea of stealing a march on them.

About dusk the great night I stole away quietly and trudged to the lodge where I was to keep my appointment with honest John Brown.

When I got there I was ahead of time and alone. He soon turned up, and bringing me into a little room gave me my costume.

Ye goda, what a job I had dressing and how we both did

roar and take numerous nips of Scotch whiskey! At last I was toggled out, and my, how queer I felt! My legs were bare (and they are quite thin) and the bagpipe and tartan pulled me out of shape. I buckled on my funny shako, put on a mask and followed Mr. Brown up a long avenue of drooping willows and wished I was well out of the job.

At last we reached a broad esplanade and were warmly received by an army of dogs who made me shiver for my skinny calves. My guide drove them off after they had nearly sniffed me into a nervous fit. We finally got indoors, and before I knew it I was in an enormously large ballroom full of people (at least 500 or 600), all attired in the queerest of costumes and all hopping vigorously to the lively music of a brass band.

I soon got a partner and after the quadrille I led her to the balcony, for the night was warm, and tried to get her to unmask.

"Come, now," I said, for I was feeling pretty good, "let me see your pretty English face." After a good deal of persuasion she lifted up her mask, and I nearly yelled. It was the old hag who asked me about the "Stenchill" piano on board of the City of Brotherly Love. I edged away with a chill at my heart. She was here and, my God! so were all the other "foreigners." That dastardly, lying John Brown, that false friend, had let all these people, my enemies, into the castle, and no doubt at this very moment they were "speerin'" about, looking for the Hardpan piano. The thought was madness! With a savage imprecation I rushed into the ballroom to look for the deceitful Brown, when my attention was riveted by the sound of a well-known voice. "Thomas Much Williams," I gasped, and my tongue protruded with surprise.

[Note by Eds. MUSICAL COURIER—There must be something wrong here. Mr. Diggs is certainly not up in dialects. He has hopelessly confused English, Irish, Welsh and Scotch *patois* in the above. Perhaps he is a humorist, or mayhap going into training for a position as English editor for the "Music Fraud Weekly."]

(To be continued.)

Clarinet Snatcher.

THERE was a scene not down on the bills at the central passenger station Monday morning, when a member of the Taunton Military Band snatched and made off with a portion of a clarinet in the hands of a member of the Glenwood Band. It appears that the latter had at one time been a member of the Cadet, as had the party of the first part. He went away and was gone for a year or two, taking the clarinet with him, claiming that he had been told to keep it to make himself whole on money matters. Now the Military Band which has arisen on the ashes of the Cadet Band is not a corporation and all of the property is held in common, and it is claimed that one man had no more right to the clarinet or the bass drum than another, hence the snatching game at the station. A writ of replevin will probably be issued and the matter settled in some way.—Taunton "Gazette."

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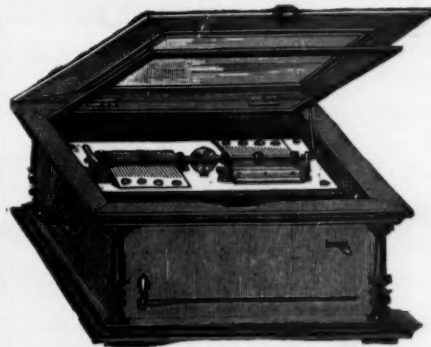
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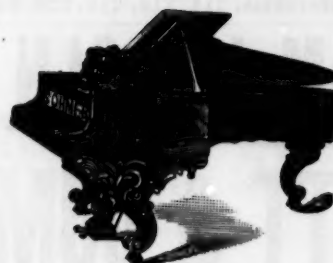
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